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The University of Chicago Italian Series

Edited by
ERNEST HATCH WILKINS

FIRST ITALIAN BOOK

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The University of Chicago Italian Series

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BY

ERNEST HATCH WILKINS, PH.D., LITT.D.

*Professor of Romance Languages in the
University of Chicago*



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PREFACE

A student takes up the study of a modern foreign language with one or more of these five purposes: to acquire a knowledge of the grammar of that language; to enable himself to understand that language as written; to enable himself to understand that language as spoken; to enable himself to speak that language; to enable himself to write that language.

It is my firm belief that in the teaching of a modern foreign language to students who have passed the age of childhood the first several weeks should be devoted exclusively and intensively to enabling them to acquire a good understanding of that language as written and spoken; and that the study of the grammar as such, and the endeavor to train students to speak and write the language, should be postponed until a good understanding of the language as written and spoken has been attained.

This I believe to be true not only for students who need primarily the ability to understand the language as written, but also for those who desire primarily a practical speaking and writing knowledge; for those who desire primarily a knowledge of the grammar; and for those who desire the complete fivefold mastery of the language. In any of these three latter cases the desired knowledge cannot be attained in a single collegiate term (or quarter or semester); and the question thus stands open as to whether or not it is best to give the several types of training simultaneously. Suppose a practical speaking and writing knowledge is desired: will that knowledge be better attained, say at the end of a year's

work, if the specific training in speaking and writing is started at the beginning of the year, or if it is postponed for several weeks in favor of an exclusive and intensive development of understanding of the language as spoken and written?

My conviction is that the latter course is the more natural and the easier, and that it leads to results of far better quality. It is natural, in preparation for intellectual creative work in any field, that a period of observation and absorption should precede creative activity. Composition, written or oral, as a feature of initial elementary instruction takes a large share of the student's time and energy, and leads to the commission of more errors, and consequently to the development of more discouragement and hostility, than any other part of the work. Furthermore, the practice of composition at the start gets the student into the habit of framing a foreign sentence as a succession of isolated words, with a laborious dependence on models and vocabularies, and leads to the formation of many erroneous first impressions. Such linguistic tendencies are vicious in the extreme and are very hard to overcome.

If on the other hand the composition be deferred until a considerable acquaintance with the foreign language itself has been attained, the student is able to deal with word groups instead of single words; he may draw freely upon a considerable store of linguistic experience instead of being tied to particular lists and examples; and he can compose with no great danger of excavating brain paths that lead only to red ink.

The one value that can in my judgment be reasonably claimed for composition as a feature of early elementary work is a certain fixative value in the illustration of grammatical points; but I believe that fixation is in any case better gained by repeated sight of the foreign form or idiom.

Similarly, and still more easily, could one justify the program I am recommending if the specific purpose of the student is the scientific study of the grammar as such.

I have assumed hitherto that the several purposes with which one may study a language are on the same level of importance; but such is not in fact the case. Nearly all students desire knowledge of the language as written; and for at least nine students out of ten this knowledge is of primary importance, for it carries with it the potential acquaintance with all of the thought—whether philosophical, religious, social, political, literary, or scientific—which the country in question has regarded as worth preserving. Many students ask for “a speaking knowledge,” but not more than one student in ten, in an American class, is likely to have actual need of the ability to speak the foreign language; and not more than one student in a hundred is likely to have actual need of the ability to write the foreign language. Those who desire primarily a knowledge of the grammar as such are very few indeed. The plan of study already proposed on the basis of its intrinsic merits follows then the very course traced by the chief interest of the great majority of students.

If my thesis is correct, the book used in the first several weeks should be a book designed exclusively for the development of an understanding of the language as written and spoken. No modern foreign-language elementary book known to me is so designed. In some books, written evidently in the classic tradition, the grammar itself is presented as the primary object of study. This method tends to result in the inclusion of material which is of distinctly secondary importance, in emphases that arouse the hostility of the beginner, and in an order of treatment that impedes swift progress toward a wide understanding. Other

elementary books present the material very largely from the point of view of one who wishes to translate into the foreign language. This, for the reasons already stated, I believe to be putting the cart before the horse. I do not mean to imply that modern foreign-language elementary books neglect entirely the development of the understanding of the language as spoken or written; but I do mean that they do not recognize and maintain the predominant importance of such development.

In accordance with these several convictions, I have designed the present book consistently from the point of view of enabling the student to acquire a good understanding of written and spoken Italian. Each new problem is approached from this point of view; the order of presentation is the corresponding order of pedagogic convenience; and the exercises are devoted exclusively to developing the understanding of Italian.

The endeavor consistently to present the material from this point of view has led to many results, in statement, in emphasis, in order, and in the disregard of minor exceptions, which are wholly at variance with tradition. The plural of nouns, articles, and adjectives, for instance, is treated not in such a way that the student shall learn "how to form the plural" of a given word, but in such a way that he may be able to recognize that a phrase is plural, and that he may be able to reason back from the plural to the singular form. In this particular case, and in a few other cases, I have included, in parentheses, paragraphs of explanatory material which coincide more or less with the traditional formulas, but these paragraphs are included merely for the temporary satisfaction of the curious student, and a general statement should be made by the instructor to the effect that such paragraphs will not be treated as a basis for recitation.

In the foregoing discussion I have grouped together the understanding of the language as written and the understanding of the language as spoken. The exercises should be so used as to afford training in both respects. After they have been done in class with the books open, they should be done again, wholly or in part, with the books closed, the instructor pronouncing the words, phrases, or sentences, and the students identifying or translating, as the case may be.

The theory upon which this book is based calls for the early and extensive use of a Reader. I recommend that the use of a Reader in the classroom begin with the recitation of Lesson VI, and that the assignment of lessons in the Reader begin with the assignment of Lesson XII.

Mastery of Italian implies not only the development of an acquaintance with the language as written and spoken—an end toward which this book, I hope, may yield true guidance—but also the development of a knowledge of Italian grammar as an organized body of linguistic phenomena, and the development of the ability to speak and to write Italian. For the achievement of these three latter purposes the student must go on from this *First Book* to the study of a regular Italian grammar, systematic in its marshaling of fact, and equipped with material for practice in speaking and in writing Italian. May many follow such a path! And may they follow it to its end among the rich and varied values and delights

Del bel paese là dove il sì suona!



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LESSON I

1. In words which have two or more vowels, one vowel is stressed more than the other or others.

In any Italian word printed in this book, the position of the stress may be determined as follows:

If one of the vowels is specially printed in any way, that vowel is the stressed vowel. Three kinds of special printing occur: printing in italic type; printing in the special type *ε* (called "open *e*") or in the special type *ο* (called "open *o*"); and printing with an accent.

tavola *tempo* *volta* *farà*

If no one of the vowels is specially printed, the stress is on the next-to-last vowel.

almeno *cantare* *colore* *matita*

2. The letter *a* always has a sound like that of *a* in "father." The mouth is however opened wider for the Italian sound than for the English sound.

canta *cantano* *carità* *sta*

3. The letter *e* has in general a sound like that of *a* in "fate." The sound is however more tense than the English sound; and the corners of the lips are drawn back more than for the English sound. Furthermore, the English sound tends to become a diphthong: "fáeete." This tendency does not appear in Italian: the sound is single and clear.

vedere *Domenico* *credè* *me*

When the letter *e* is printed in the special type *ε*, it has a sound like that of *e* in "met." The mouth is however opened wider for the Italian sound than for the English sound. This sound occurs only in stressed syllables.

temεndo pεrdere caffε

4. The letter *i* has in general a sound like that of *ee* in "bee." The sound is however more tense than the English sound; and the corners of the lips are drawn back more than for the English sound. Be careful never to give to an Italian *i* the sound of *i* in the English word "pin."

canti intimo finì sì

When *i* is unstressed and followed by a vowel, it has in general the sound of *y* in "yes." Be careful, in pronouncing such an *i*, not to make a separate syllable of it.

ieri cantiamo Italia

In certain cases, to be stated in Lessons II and III, *i* is silent.

5. The letter *o* has in general a sound like that of *o* in "go." The sound is however more tense than the English sound; and the lips are more rounded than for the English sound. Furthermore, the English sound tends to become a diphthong: "góu." This tendency does not appear in Italian: the sound is single and clear.

colpo rotondo compito lo

When the letter *o* is printed in the special type *o*, it has a sound like that of *o* in "softer." The lips are however more rounded than for the English sound. This sound occurs only in stressed syllables.

importo povero andò no

6. The letter *u* has in general a sound like that of *oo* in "boot." The lips are however more rounded than for the English sound. Be careful never to give to an Italian *u* the sound of *u* in the English word "cure." If you have studied French, be careful never to give to an Italian *u* the sound of the French *u*.

salute nuvola lassù tu

When *u* is unstressed and followed by a vowel, it has the sound of *w* in "woe."

uovo Guido può questo

7. Vowels in unstressed syllables are pronounced just as clearly as those in stressed syllables.

aritmetica Filippino contentissimo

8. When two vowels stand side by side, each has its own full sound; except in the cases, already referred to, in which *i* has the sound of *y*, or is silent, and *u* has the sound of *w*.

noi andai lui laude

- | | | |
|----|-----------------|----------|
| 9. | <i>cantare</i> | to sing |
| | <i>comprare</i> | to buy |
| | <i>entrare</i> | to enter |
| | <i>parlare</i> | to speak |
| | <i>tirare</i> | to pull |

In the majority of Italian verbs the infinitive ends in *-are*. Such verbs are classed as verbs of the first conjugation.

10.	cantando	singing
	cantato	sung

In verbs of the first conjugation the present participle ends in *-ando*, and the past participle in *-ato*.

All verbs of the first conjugation (except four, which will be specially studied in later lessons) have in every form the same ending as the corresponding form of *cantare*.

EXERCISE I

1. *Look through this list of words, and point out the stressed vowel in each word:* acuto aimè altare andò anima apastolo bambino baule bruno cambiare colui compatire convenuto costì cui cuore Dante datemene deputato dietro diminuirono domenica dovere due e elementare equo erce estemporaneo estremità farai fedeltà fiato fiero fosco fuoco fuori gloria grave guardano guidare gusto idioma idolo impavido impeto infine interessante invitato io italiano lavoro lei libraio lugubre luogo miei Milano mio muovere Napoli naturale nè o olivo ombra Omero opera ostacolo paio Paolo paura pensiero Pietro più quale quinto rifiuto ripeté.

Roma rompere sacrificò sapere sentì spina
 sto su suo suoi suono teatro tiepido
 tramonto tre udirei ultimo università uno
 vapore verità vestibolo virtù.

2. *Look through the same list, and point out the cases in which i has the sound of y.*

3. *Look through the same list, and point out the cases in which u has the sound of w.*

4. *Pronounce all words in the list. The consonants may be pronounced as in English. (Minor differences between Italian and English exist in the case of the consonants d, l, n, r, s, and t, but these differences may for practical purposes be disregarded, in this and later exercises, until the lessons are reached in which exact statements regarding these consonants are given.)*

5. *State whether these forms are infinitive, present participle, or past participle: comprando tirato parlare entrato cantando tirare comprato parlando entrare cantato.*

6. *Translate the same forms.*

LESSON II

11. The letter *c* has in general the sound of *c* in "can."

canto dico cura crede

When *c* is followed by *e* or *i*, it has in general the sound of *ch* in "church."

cento dolce cinto taci

When *c* is followed by an unstressed *i* which is itself followed by a vowel, the *c* has the sound of *ch*, in accordance with the preceding rule, and the *i* is silent.

mancia cielo ciò ciuco

When the combination *sc* is followed by *e* or *i*, the combination *sc* has the sound of *sh* in "she."

scendo lascerà lasci scindo

When the combination *sc* is followed by an unstressed *i* which is itself followed by a vowel, the *sc* has the sound of *sh*, and the *i* is silent.

ambascia scià fascio sciupare

12. The present indicative of **cantare** is as follows

canto	<i>first person singular</i>	I sing
canti	<i>second person singular</i>	you sing
canta	<i>third person singular</i>	he sings
cantiamo	<i>first person plural</i>	we sing
cantate	<i>second person plural</i>	you sing
cantano	<i>third person plural</i>	they sing

Note that the stress rests on the stem in the three singular forms, and in the third plural; and that the third plural form is therefore stressed on the next-to-next-to-last vowel.

13. The endings of the present indicative are *-o*, *-i*, *-a*, *-iamo*, *-ate*, *-ano*. These endings serve to indicate whether the form is singular or plural, and whether it is first, second, or third person. The endings of other tenses afford in most cases a similar means of

definition. The use of personal subject pronouns is therefore seldom necessary for clearness; and as a matter of fact, the subject pronouns are in general expressed only when emphasis is desired. It is therefore all the more important for the student to note carefully the ending of each verb form, and to make from that ending the proper inference as to the person and number of the verb.

14. *canto* I sing, I am singing

The verb forms of the present indicative correspond not only to the forms of the English simple present, "I sing," "I look," etc., but also to the forms of the English progressive present, "I am singing," "I am looking," etc.

15. <i>canta</i>	he sings, she sings, it sings
<i>Maria canta</i>	Mary sings
<i>cantano</i>	they sing
<i>Maria e Francesco</i>	
<i>cantano</i>	Mary and Francis sing

The third person singular form is used not only when the subject is equivalent to "he," but also when it is equivalent to "she," or "it," or is a singular noun. The third person plural form is used not only when the subject is equivalent to "they," but also when there is a plural noun subject.

16. <i>canti</i>	you (<i>singular</i>) sing
<i>cantate</i>	you (<i>singular</i>) sing
<i>cantate</i>	you (<i>plural</i>) sing

The second plural form is sometimes used when one person is addressed, and sometimes when two or more persons are addressed. The distinction between the uses of the second singular form and the second plural form when one person is addressed will be explained in a later lesson.

EXERCISE II

1. *Look through this list of words, and point out the cases in which c has the sound of ch in "church":* alcuno amici arcano atroce bilancio calce caro celare cencio ci ciancia cieco cima circa classe come comici crudele cupo dieci fasci felice Francesco liscio Lucia lucido macro marcia Medici mosca nasce oceano oscuro pace pacifico palco pascere pasciuto Petrarca quercia scena sciarada scrivere tecnica tenacità toscano.

2. *Point out, in the same list, the cases in which the combination sc has the sound of sh.*

3. *Point out the cases in which i is silent.*

4. *Pronounce all words in the list.*

5. *State the person of each of these forms:* canta compriamo entrano parli tirate compro parlano cantiamo tira entrate canti entriamo tiro parlate compra tiriamo entri parlo comprate cantano parla tiri cantate comprano entro tirano compri canto parliamo entra.

6. *State the number of each of the same forms.*

7. *State the person and number of each of the same forms.*

8. *Translate the same forms, using the forms of the English simple present.*

9. *Translate the same forms, using the forms of the English progressive present.*

LESSON III

17. The letter *g* has in general the sound of *g* in "go."

gamba spago gloria grande

When *g* is followed by *e* or *i*, it has the sound of *g* in "ginger." If you have studied French, be careful not to give this *g* the sound of the French soft *g*.

gente tinge girare pagina

When *g* is followed by an unstressed *i* which is itself followed by a vowel, the *g* has the sound of *g* in "ginger," and the *i* is silent.

già mangia giovane ingiusto

The combination *gn* has the sound of *ni* in "union."

degnò ogni compagnia sognare

The combination *gl* before *i* has the sound of *lli* in "million." If the *i* is unstressed and followed by a vowel, it is silent.

figli degli paglia migliore

18. The present subjunctive of **cantare** is as follows:

canti	I sing
canti	you sing
canti	he sings
cantiamo	we sing
cantiate	you sing
cantino	they sing

Note that the three persons of the singular in this tense are identical with each other. This is true of all verbs in the language.

19. **prima che¹ cantiate** before you sing
 purchè cantino provided they sing

The subjunctive is used in Italian in many sorts, though by no means all sorts, of subordinate clauses. In many cases subjunctive forms in subordinate clauses may be translated like the corresponding indicative forms. Cases in which other types of translation are requisite will be discussed in later lessons.

20. **canti** let him sing
 cantino let them sing

The forms of the third person of the present subjunctive, singular and plural, are often used in main clauses to express an indirect imperative idea. The English phrase in such cases is of the type "let him sing,"—the "let" having the force of command.

¹ *ch* is pronounced like *k*.

21.	libro	<i>masculine</i>	book
	poeta	<i>masculine</i>	poet
	stato	<i>masculine</i>	state
	onore	<i>masculine</i>	honor
	tavola	<i>feminine</i>	table
	arte	<i>feminine</i>	art

Nouns are of one or the other of two genders, masculine and feminine. The distinction does not in general correspond to any modern sense of difference in meaning. The gender of nouns is, however, to be carefully observed; for articles, adjectives, and pronouns change in form in general according as the nouns they modify or refer to are masculine or feminine; and it thus becomes possible, in examining a sentence or series of sentences, to see, by noting agreements in gender, that certain words are related in thought.

The gender of a noun cannot in general be told by inspection. All nouns in *o*, however, are masculine, except *mano*, "hand," which is feminine.

22.	il libro	the book
	il poeta	the poet
	lo stato	the state
	l'onore	the honor
	la tavola	the table
	l'arte	the art

The words *il*, *lo*, *l'*, and *la* before a noun or adjective are forms of the definite article, and mean in general "the."

The forms *il* and *lo* serve to show that the noun modified is masculine. The form *la* serves to show that the noun modified is feminine. The form *l'* gives no information as to gender.

(The principles governing the choice of the several forms of the article before a singular noun are these: *il* is the general form before a masculine word; *lo* is used before a masculine word beginning with *s* impure—that is, *s* is followed by another consonant—or with *z*; *l'* is used before a singular word, masculine or feminine, beginning with a vowel; *la* is used before a feminine word beginning with a consonant.)

EXERCISE III

1. *Look through this list of words, and point out the cases in which g has the sound of g in "ginger":* *agitato* *angelo* *argine* *bersagliere* *belgia* *Bologna* *ciglio* *Castiglione* *cogliere* *cognato* *dagli* *dialogo* *egoista* *energico* *famiglia* *figlio* *figura* *gengiva* *gentile* *giacere* *giglio* *giorno* *Giorgio* *gita* *giù* *gli* *globo* *gnomo* *gorgogliare* *guancia* *guardate* *guida* *ingegnere* *Luigi* *mangeremo* *meglio* *moglie* *pagare* *Parigi* *pigliate* *pigro* *pugno* *quegli* *rugiada* *signore* *strage* *stringendo* *tragico* *uguale* *vigna*.

2. *Point out, in the same list, the cases in which i is silent.*

3. *Pronounce all words in the list.*

4. *State the person and the number of each of the subjunctive forms in these phrases (for the forms ending in -i three identifications are possible):* prima che entriate
prima che compri prima che parliamo prima che
tirino prima che canti purchè tiriamo purchè
comprino purchè cantiate purchè parli purchè
entrino.

5. *Translate the same phrases.*

6. *Translate these forms, supposing them to be third person subjunctive forms used in main clauses:* canti
compri entri parli tiri cantino comprino
entrino parlino tirino.

7. *State whether the following combinations are masculine or feminine:* il balcone la banda il
bastone la cagione la carità il colpo la
fronte la guardia l'impero la mano il mento
il podestà lo sciopero il sistema la spada lo
stupore l'uomo la virtù.

LESSON IV

23. The letter *h* is always silent. It appears, as a matter of custom, in a few short words.

ho ha ahì eh

It appears in many words between *c* and *e* or *i*; and in this case serves to show that the *c* has the sound of *c* in "can."

che cche chi chiamo

It appears similarly in many words between *g* and *e* or *i*, and in this case serves to show that the *g* has the sound of *g* in "go."

ghermire pagherò paghi ghinea

24. The imperative of **cantare** is as follows:

canta	<i>second person singular</i>	sing
cantiamo	<i>first person plural</i>	let us sing
cantate	<i>second person plural</i>	sing

25. libro	book	libri	books
onore	honor	onori	honors
poeta	poet	poeti	poets
sofà	sofa	sofà	sofas
dito	finger	dita	fingers
uomo	man	uomini	men
tavola	table	tavole	tables
arte	art	arti	arts
mano	hand	mani	hands
virtù	virtue	virtù	virtues

The number of a noun cannot in general be told by inspection. All nouns in *o*, however, are singular; and all nouns in *i* (except a very few uncommon ones) are plural.

The plural ending *i* (unstressed) gives no information regarding either the singular form or the gender of the noun.

The plural ending *e* (unstressed) serves to show that the singular ends in *a*, and that the noun is feminine.

The plural ending *a* (unstressed) serves to show that the singular ends in *o*. There are only a few words of this type, which is peculiar in that the singular forms are masculine, and the plural forms feminine.

A stressed vowel as plural ending serves to show that the singular form has the same ending, but gives no information as to gender.

(The principles governing the formation of the plural are these: most nouns form the plural by changing the last vowel of the singular to *i*; feminine nouns ending in unstressed *a* change *a* to *e*; nouns ending in a stressed vowel are invariable. A few masculine nouns ending in *o* have a feminine plural in *a*. *Uomo*, and three or four other nouns, are irregular in the formation of the plural.)

26. <i>il libro</i>	the book	<i>i libri</i>	the books
<i>lo stato</i>	the state	<i>gli stati</i>	the states
<i>l'onore</i>	the honor	<i>gli onori</i>	the honors
<i>l'inverno</i>	the winter	<i>gli inverni</i>	
		<i>or</i>	
		<i>gl'inverni</i>	the winters
<i>la tavola</i>	the table	<i>le tavole</i>	the tables
<i>l'arte</i>	the art	<i>le arti</i>	the arts
<i>l'estate</i>	the summer	<i>le estati</i>	
		<i>or</i>	
		<i>l'estati</i>	the summers

The words *i*, *gli*, *gl'*, *le*, and *l'* before a noun or adjective are forms of the definite article. All of them

except *l'* serve to show that the noun modified is plural. The forms *i*, *gli*, and *gl'* serve also to show that the noun is masculine. The form *le* serves to show that the noun is feminine. The form *l'* gives no information as to gender or number.

(The principles governing their choice are these: *i* is the general form before a masculine word; *gli* is used before a masculine word beginning with *s* impure, with *z*, or with a vowel; *gli* is sometimes shortened to *gl'* before a word beginning with *i*, and rarely before a word beginning with another vowel; *le* is used before a feminine word; *le* is sometimes shortened to *l'* before a word beginning with *e*, and rarely before a word beginning with another vowel.)

EXERCISE IV

1. *Pronounce:* ehi hai oh barche boschi
cercherò cheto chiamata chino chiudere
dichiaro Domenichino mischia maschera
orchestra palchi perchè qualche schiavo
Alighieri brighe castighi fughe ghermisco
ghiaia ghigna Ghirlandaio impieghi laghi
leghe luoghi negherà paghiamo pieghe
preghiera.

2. *State the person and number of these imperative forms:* comprate entriamo canta parliamo
tirate entra parlate tira compriamo can-
tate compra entrate cantiamo parla tiriamo.

3. *Translate the same forms.*

4. Find the singular forms which correspond to these plural forms, using the vocabulary (pp. 151-60) when necessary: alberi artisti carte estati giornali idee inverni madri monti mura podestà sistemi tavole tribù università uova.

5. State the gender and number of each of these phrases: gli artisti i balconi la bontà i cani le carità il colera i eugini le fronti la gente il golfo le indici gl'ingegni le mani le ombre gli orli le pareti il pesce i podestà le porte i problemi la riva gli scandali le spade lo spavento il treno le uova l'uscio.

LESSON V

27. The letter *j* has always the same value that the Italian letter *i* would have in the same position. It is now passing out of use (except in certain proper names), its place being taken by *i*.

studj = studi

ajuto = aiuto

28. When the letter *n* stands before a *c* which has the sound of *c* in "can," a *g* which has the sound of *g* in "go," or a *q*, it has the sound of *ng* in "bang."

banca incontra giungo dovunque

29. The letter *s* has in general the sound of *s* in "sister." It is however hissed somewhat more sharply than the English *s*.

sala spada casa basta

When the letter *s* is printed in italic type, it has the sound of *s* in "rose." This sound occurs before certain consonants, and in many, but not all, words, in which *s* stands between vowels.

sbaglio sdegno caso esame

30. The letter *z* has in general the sound of *ts* in "gets."

senza azione zampa zio

When the letter *z* is printed in italic type, it has the sound of *dz* in "adze."

pranzo romanzo zelo zona

31. INDICATIVE	SUBJUNCTIVE	IMPERATIVE
<i>canto</i>	<i>canti</i>	
<i>canti</i>	<i>canti</i>	<i>canta</i>
<i>canta</i>	<i>canti</i>	
<i>cantiamo</i>	<i>cantiamo</i>	<i>cantiamo</i>
<i>cantate</i>	<i>cantiate</i>	<i>cantate</i>
<i>cantano</i>	<i>cantino</i>	

The three present tenses may now be reviewed as a whole. Note that the three first plural forms end in *-iamo* and are identical with each other; this is true of all verbs in the language. Note that the second plural forms all end in *-te*; this is true of all verbs in the language.

Note that, taking the present tenses as a whole, the stress rests on the stem in the singular forms and in the third plural forms. This is true of all verbs in the

language (except a very few irregular verbs, which will be specially studied in later lessons.)

32.	pensare	to think	penso	I think
	portare	to carry	porto	I carry

Some verbs in which the vowel which receives the stress when the stem is stressed is *e* or *o* give that *e* or *o* the open sound when stressed.

33.	abitare	to live	abito	I live
-----	---------	---------	-------	--------

In some verbs the vowel which receives the stress when the stem is stressed is a vowel preceding the last vowel of the stem.

34.	canti	you (<i>singular</i>) sing
	cantate	you (<i>singular</i>) sing
	canta	you (<i>singular</i>) sing
	cantate	you (<i>plural</i>) sing
	cantano	you (<i>plural</i>) sing

Verb forms of the third person are used not only in the cases hitherto stated (see Section 15), but also, in certain cases, when the subject is equivalent to "you."

There are then three ways of addressing one person: in the second singular, in the second plural, and in the third singular. This last form is now the normal form of direct address in northern and central Italy. The second plural form, occasional in northern and central Italy, is the normal form in southern Italy. The use of the second singular usually implies

intimacy, or the attitude of an adult to a child. A shift from the use of one of the more formal types to the second singular type indicates a dropping of formality for intimacy, or, in some instances, for disrespect.

The use of the second plural in speaking to two or more persons corresponds both to the use of the second singular and to the use of the second plural in addressing one person. The use of the third plural in speaking to two or more persons corresponds to the use of the third singular in addressing one person.

The origin of the third person form of direct address will be explained in a later lesson.

35.	canti	sing
	cantino	sing

The forms of the third person of the present subjunctive are often used in main clauses to express a direct imperative idea. This use corresponds to the use of the third person in direct address discussed in the preceding section.

36.	un libro	a book
	un esame	an examination
	uno stato	a state
	una casa	a house
	un' idea	an idea

The words *un*, *uno*, *una*, and *un'* are usually forms of the indefinite article meaning "a" or "an." The forms *un* and *uno* serve to indicate that the noun

modified is masculine. The forms **una** and **un'** serve to indicate that the noun modified is feminine.

(The principles governing the choice of the several forms are these: **un** is the general form before a masculine word; **uno** is used before a masculine word beginning with *s* impure or with *z*; **una** is used before a feminine word beginning with a consonant; **un'** is used before a feminine word beginning with a vowel.)

EXERCISE V

1. *Pronounce:* Jacopo jersera Rajna tempj
 angolo cinque delinquo dipinga dunque in-
 comodo lunghi mancare stanchi base così
 pasqua Pisa plasmare presente resistere
 rosa sfida sguardo slanciare smentire
 sole svelto anzi bronzo calza dazio grazie
 partenza risoluzione ronzo zanzara zeta zin-
 garo zodiaco zolfo zuffolare.

2. *State the mood, person, and number of each of the following forms (for those ending in -i, four identifications are possible; for those ending in -a, two identifications; for those in -iamo, three; and for those in -ate, two):*
 cantano comprate entra parliamo pensi
 abita portiate tiro comprino entriamo
 canta abitano pensate parli porto tirano
 pensiamo cantino entri compro abitiamo
 portano tira parlate pensa compri cantiate
 portino parlo tiriamo entrano.

3. *Translate the same forms, using "he" as subject for the third singular forms, and "they" as subject for the third plural forms.*

4. *Translate these forms, using "he" as subject:*
abita canta compra entra parla pensa
porta tira.

5. *Translate the same forms, using "she" as subject.*

6. *Translate the same forms, using "you" as subject.*

7. *Translate these forms, using "they" as subject:*
abitano cantano comprano entrano parlano
pensano portano tirano.

8. *Translate the same forms, using "you" as subject.*

9. *Translate each of these subjunctive forms as an indirect imperative with "him":* canti compri entri
parli pensi porti tiri.

10. *Translate each of the same forms as an indirect imperative with "her."*

11. *Translate each of the same forms as an imperative used in direct address.*

12. *Translate each of these forms as an indirect imperative with "them":* cantino comprino entrino
parlino pensino portino tirino.

13. *Translate each of the same forms as an imperative used in direct address.*

14. *State the gender of each of these phrases:* uno
sguardo un' azione un istante una lira un
mese un' anima uno spirito un ovile una luce.

LESSON VI

37. Double consonants in general have the same sound as single consonants, but should be held in pronunciation twice as long as single consonants.

atto bello mappa panno

The combination *cq* is pronounced like *cc*.

acqua nacqui piacque tacquero

The combination *cc* before *e* or *i* has the sound of *ch* in "church" prolonged.

eccetera accidente cacciare riccio

The combination *gg* before *e* or *i* has the sound of *g* in "ginger" prolonged.

legge viaggi maggiore biancheggiare

The combination *zz*, however, does not differ in length from the single *z*.

ragazzo pazzo mezzo dozzina

38. The past descriptive of *cantare* is as follows:

cantavo

or

cantava

I was singing

cantavi

you were singing

cantava

he was singing

cantavamo

we were singing

cantavate

you were singing

cantavano

they were singing

Note that the ending begins in each case with the letters *av*.

In certain cases the past descriptive corresponds to the English simple past of the type "I sang," and in certain cases it corresponds to the English past phrase of the type "I used to sing"; but whenever the past descriptive tense is used the idea is descriptive.

39.	di	of
	del libro	of the book
	dei libri	
	<i>or</i>	
	de' libri	of the books
	dello stato	degli stati
	dell'onore	degli onori
	dell'inverno	degli inverni
		<i>or</i>
		degli'inverni
	della casa	delle case
	dell'arte	delle arti
	dell'estate	delle estati
		<i>or</i>
		dell'estati

The words *del*, *dello*, *dell'*, *della*, *dei*, *de'*, *degli*, and *delle* are combinations of the preposition *di* with the definite article. The forms *del* and *dello* serve to show that the noun modified is masculine singular; *della* shows that the noun is feminine singular; *dei*, *de'*, and *degli*, that the noun is masculine plural; and *delle* that the noun is feminine plural. The form *dell'* gives no indication as to gender or number.

- | | | |
|-----|-------------------|----------------------|
| 40. | ha del pane | he has some bread |
| | ha della carta? | has he any paper? |
| | hanno dei libri | they have some books |
| | hanno delle idee? | have they any ideas? |

The forms *del, dei, etc.*, are often used with a force equivalent to that of an unemphatic "some" or "any."

- | | | |
|-----|------------------|---------------------|
| 41. | niente | nothing |
| | non è niente | it is nothing |
| | mai | never |
| | non sono mai qui | they are never here |

When the word *non* appears before a verb, and a word which is itself negative appears after the verb, the two negatives convey only a single negative idea.

EXERCISE VI

1. *Pronounce the following pairs of words, bringing out the difference between the single and the double consonants:* ebro ebbro baco Bacco cade cadde
tufo tuffo fugo fuggo pala palla ema
emma Fano fanno troppo troppo caro
carro casa cassa dita ditta beve bevve
face facce agio aggio.

2. *Pronounce:* accendere accorgersi Adda
affetto aggradare anno arri avvertire
avrebbe baffi bevvi cantammo cavallo
città classe correva debbo Deledda dello

donna	dramma	drappo	eccitato	enimma
essendo	evviva	figge	fossi	freddo
gabbare	giacchetta	Giovanni	Giuseppe	leggo
lettera	nebbia	oggi	ovvio	percossa
piccolo	pioppo	racconto	reggere	scappare
seggono	sommo	sorridere	spalle	taccio
tutti	uccello	ufficiale	vennero	battezzare
prezzo	rozzo	svizzero.		

3. *State the person and number of each of these forms (for those ending in -a two identifications are possible):*

portavano entravi tiravamo abitava parlavo
pensavate tirava abitavamo portavo pensa-
vano parlavi compravate entravo parlavano
abitavi compravamo portavate pensava.

4. *Translate the same forms.*

5. *State the gender and number of each of these phrases:* degli amici della verità del teorema
delle lezioni degli ulivi dei paschi del nemico
delle mani della mosca delle teste delle paia
dei padri dell'odio delle tribù dei compagni
dello spirito della capitale degl'imperi delle
anime del conte dei sistemi degli strumenti.

6. *Translate:* hanno della carta parlavano del
poeta compravo del pane ha delle idee l'uomo
portava dei libri hanno del pane? parlava dei libri
del poeta non hanno pane non hanno niente
non canta mai.

LESSON VII

42. The Italian consonants *d*, *l*, *n*, and *t* are pronounced farther forward in the mouth than the corresponding English consonants, the point of the tongue touching the upper front teeth.

dica Ida lì pelo nè bene tu amato
diletto luna noto Taddeo

43. The Italian *r* is rolled, the point of the tongue vibrating just behind the teeth.

pari arte rado padre

44. The past absolute of *cantare* is as follows:

cantai	I sang
cantasti	you sang
cantò	he sang
cantammo	we sang
cantaste	you sang
cantarono	they sang

45. The past subjunctive of *cantare* is as follows:

cantassi	I sang
cantassi	you sang
cantasse	he sang
cantassimo	we sang
cantaste	you sang
cantassero	they sang

Note that *-ss-* appears in all forms of this tense except the second plural. Note that the second plural is identical with the second plural of the past absolute.

46.	a	to	con	with
	da	from	in	in
	su	on	per	for

Note carefully the meanings of these prepositions.

47.	al libro	to the book
	dai libri	from the books
	sull'onore	on the honor
	cogli onori	with the honors
	nella casa	in the house
	pel poeta	for the poet

The words *al, ai, a', agli, allo, alla, alle, and all'* are combinations of the preposition *a* and the definite article.

The words *dal, dai, da', dagli, dallo, etc.,* are combinations of *da* and the definite article.

The words *sul, sui, su', sugli, sullo, etc.,* are combinations of *su* and the definite article.

The words *col, coi, co', cogli, collo, etc.,* are combinations of *con* and the definite article.

The words *nel, nei, ne', negli, nello, etc.,* are combinations of *in* and the definite article.

The words *pel, pei, pe', pegli, pello, etc.,* are combinations of *per* and the definite article.

(Some of these combinations are obligatory in prose; but in other cases the separate writing of the preposition and the article is occasional or frequent; *per lo*, for instance, is much more frequent than *pello*.)

These combinations give indications as to gender and number exactly parallel to the indications given by the composite forms of *di* and the definite article, studied in Section 39.

EXERCISE VII

1. *Pronounce these words, with special care as to the pronunciation of d, l, n, r, and t:* altro badi carro corto dado del denaro domani donna farne finalmente Gaddi grande in libertà lunedì madre matita mentre nato non pelle penale pittore porta quadro ranno rarità ritardo rotondo salute soltanto studente tarlo tatto teatro testa torre treno verde volta.

2. *State the person and number of each of these forms:* portasti entrarono comprò abitammo pensaste parlai tirò entrammo portai pensarono parlasti compraste entrai abitarono tirasti comprammo pensò portarono comprasti tirai entraste pensammo abitò portaste.

3. *Translate the same forms.*

4. *State the person and number of each of these forms (for those ending in -i two identifications are possible):* entrassimo pensassero parlassi compraste abitassero tirassi comprassimo abitasse portaste portassero tirassi parlasse entrassero comprasse tirassimo pensaste parlassi tirasse.

5. *State the gender and number of each of these phrases:* dal libro allo stato della carta sui libri nell'inverno alle idee co' libri nella casa agli uomini dall'uomo pel libro dalle dita ne' libri cogli stati sulla mano col dito nelle estati al poeta pei libri nel libro sulle case dagli stati nello stato alla casa coi libri negl'inverni dalla mano nei libri degli esami nei giornali colle virtù dei re da' libri all'uomo delle rose dai poeti negli stati colla mano sul libro ai libri col pane.

6. *Translate the same phrases.*

LESSON VIII

48. When *l*, *m*, *n*, or *r* stands just after a stressed vowel and just before another consonant, its sound is prolonged.

golfo piombo Vinci tardi

49. The future of **cantare** is as follows:

canterò	I shall sing
canterai	you will sing
canterà	he will sing
canteremo	we shall sing
canterete	you will sing
canteranno	they will sing

Note that the ending in each case begins with *er*.

50. The past future of *cantare* is as follows:

<i>canterei</i>	I should sing
<i>canteresti</i>	you would sing
<i>canterebbe</i>	he would sing
<i>canteremmo</i>	we should sing
<i>cantereste</i>	you would sing
<i>canterebbero</i>	they would sing

Note that the ending in each case begins with *er*. Note that in the first singular, the third singular, and the third plural, the stressed *e* has the open sound. Note that the first person plural differs from the first person plural of the future by having a double *m*.

51.	<i>il libro nuovo</i>	the new book
	<i>i libri nuovi</i>	the new books
	<i>la casa nuova</i>	the new house
	<i>le case nuove</i>	the new houses
	<i>il libro verde</i>	the green book
	<i>i libri verdi</i>	the green books
	<i>la casa verde</i>	the green house
	<i>le case verdi</i>	the green houses

Adjectives ending in *o* are masculine singular, and show that their noun is masculine singular.

Adjectives ending in *a* are feminine singular, and show that their noun is feminine singular.

Adjectives ending in *i* are plural, and show that their noun is plural, but they give in themselves no indication as to gender. If, however, the masculine

singular form of the adjective is known to end in *o*, the adjective plural ending *i* shows that the noun is masculine.

Adjectives ending in *e* give in themselves no indication as to gender or number. If, however, the masculine singular form of the adjective is known to end in *o*, the adjective plural ending *e* shows that the noun is feminine.

(The principles governing the ending of adjectives are these: an adjective which ends in *o* when used with a masculine singular noun ends in *a* when used with a feminine singular noun, in *i* when used with a masculine plural noun, and in *e* when used with a feminine plural noun; and an adjective which ends in *e* when used with a masculine singular noun keeps the same ending when used with a feminine singular noun, and ends in *i* when used with a plural noun of either gender.)

52. un giorno freddo	a cold day
un monte alto	a high mountain
una lezione facile	an easy lesson
una frase strana	a strange sentence
una cosa interessante	an interesting thing
due giorni	two days
questo monte	this mountain
quella lezione	that lesson
un piccolo ragazzo	a small boy
una bella città	a beautiful city

Most adjectives usually follow their nouns. Numeral and pronominal adjectives and some other common adjectives usually precede. When two unfamiliar words which are presumably noun and adjective stand together, the second will prove, in most cases, to be the adjective. Reversal of normal order in general indicates emphasis, as in *una strana cosa*, "a strange thing."

EXERCISE VIII

1. *Pronounce:* alba Gilda colmo scelto ambra cambia sempre limpido banda enfasi console unto turba parco termine forte.

2. *State the person and number of each of these forms:*
parlerai comprerete entrerà abiteranno tirerai
compreremo penserà porteranno comprerai tirerò
entrerete abiteremo parlerà porterete penseranno porterò entreremo tirerà parlerò penserete
tireremo abiterà entreranno porterai.

3. *Translate the same forms.*

4. *State the person and number of each of these forms:*
porterebbero penserebbe abiteremmo tireresti parlerebbero entrerei comprereste parleresti entre-
reste tirerei compreresti penseremmo abiterebbe portereste penserebbero entreremmo porterei
tirerebbe parlerei abitereste tireremmo comp-
rebbe entrerebbero porteresti.

5. *Translate the same forms.*

6. *State the gender and number of each of these phrases:*
questa lezione negli stati nuovi un libro strano
dalla bella città degli alti onori una frase facile
della carta verde dalle idee interessanti due città
nuove nei nuovi stati questi uomini sul libro
verde questo pane nelle città interessanti coi
piccoli ragazzi delle idee belle quella bella mano
due giorni freddi delle lezioni facili delle idee
strane i monti alti dalla casa verde le piccole
mani.

7. *Translate the same phrases.*

LESSON IX

53. The entire conjugation of *cantare* is as follows:

INFINITIVE	<i>cantare</i>		
PRES. PART.	<i>cantando</i>		
PAST PART.	<i>cantato</i>		
	INDICATIVE	SUBJUNCTIVE	IMPERATIVE
PRESENT	<i>canto</i>	<i>canti</i>	
	<i>canti</i>	<i>canti</i>	<i>canta</i>
	<i>canta</i>	<i>canti</i>	
	<i>cantiamo</i>	<i>cantiamo</i>	<i>cantiamo</i>
	<i>cantate</i>	<i>cantiate</i>	<i>cantate</i>
	<i>cantano</i>	<i>cantino</i>	
PAST	<i>cantavo, -a</i>		
DESCRIPTIVE	<i>cantavi</i>		
	<i>cantava</i>		
	<i>cantavamo</i>		
	<i>cantavate</i>		
	<i>cantavano</i>		
PAST	<i>cantai</i>	<i>cantassi</i>	
ABSOLUTE	<i>cantasti</i>	<i>cantassi</i>	
	<i>cantò</i>	<i>cantasse</i>	
	<i>cantammo</i>	<i>cantassimo</i>	
	<i>cantaste</i>	<i>cantaste</i>	
	<i>cantarono</i>	<i>cantassero</i>	
FUTURE	<i>canterò</i>		
	<i>canterai</i>		
	<i>canterà</i>		
	<i>canteremo</i>		
	<i>canterete</i>		
	<i>canteranno</i>		
PAST	<i>canterei</i>		
FUTURE	<i>canteresti</i>		
	<i>canterebbe</i>		
	<i>canteremmo</i>		
	<i>cantereste</i>		
	<i>canterebbero</i>		

If the student can form in his mind a conception or plan of the verb as a whole, he will find that such a conception or plan will be of great help to him in the identification of single forms, and in the learning of the verbs which are hereafter to be studied. Note that the tenses of the verb, as arranged on the preceding page, take the shape of a capital F.

Note that all forms ending in *-mo* are first person plural forms; that all ending in *-te* are second person plural forms; that all in which the ending contains *-v-* are past descriptive; that all in which the ending contains *-ss-* are past subjunctive; and that all in which the ending begins with *-cr-* are future or past future.

Note that two forms end in *-ò*: the past absolute third singular and the future first singular. If the letter before the *-ò* is any letter other than *r*, the form is past absolute third singular. If the letter before the *-ò* is *r*, the form is future first singular (unless the *r* belongs to the stem of the verb).

54. cercare	to try	pagare	to pay
cerco	I try	pago	I pay
cerchi	you try	paghi	you pay
cerchiamo	we try	paghiamo	we pay
cercherò	I shall try	pagherò	I shall pay

Verb forms in which the stem ends in *ch* or *gh* correspond to infinitives in *-care* or *-gare*. The *h*

is inserted in those forms in which the ending begins with *e* or *i*, in order to preserve the hard sound of the *c* or *g*.

55.	cominciare	to begin	mangiare	to eat
	comincio	I begin	mangio	I eat
	cominci	you begin	mangi	you eat
	cominciamo	we begin	mangiamo	we eat
	comincerò	I shall begin	mangerò	I shall eat

Verb forms of the first conjugation in which *c* or *g* immediately precedes an ending which begins with *e* or *i* correspond to infinitives in *-ciare* or *-giare*. The *i* which appears in the infinitive is dropped, in such forms, since it is not needed for the preservation of the soft sound of the *c* or *g*.

56.	studiare	to study
	studio	I study
	studi	you study
	studiamo	we study
	studierò	I shall study

Verb forms of the first conjugation ending in *-i*, *-iamo*, or *-iate*, preceded by some letter other than *c* or *g*, may correspond to infinitives in *-iare*. The *i* which appears in the infinitive is dropped, in such cases, in order to avoid bringing the sound *y* before a similar sound.

57. un bel giardino	a beautiful garden
un bello scialle	a beautiful shawl
un bell' albero	a beautiful tree
bei giardini	beautiful gardens
begli scialli	beautiful shawls
begli alberi	beautiful trees
quel giardino	that garden
quegli scialli	those shawls
quegli alberi	those trees

The adjective forms *bel*, *bell'*, *bei*, *begli*, and *quel*, *quell'*, *quei*, *quegli* are special forms of *bello* and *quello*, used before masculine words.

58. più interessante	more interesting
il più interessante	the more interesting, the most interesting
più freddo	colder
il più freddo	the colder, the coldest
più presto	more quickly
il più presto	the more quickly, the most quickly

The word *più* corresponds to the English "more" and "most" and to the English comparative and superlative endings "-er" and "-est."

59.

Quella lezione è più interessante di questa	That lesson is more interesting than this one
Quella lezione è più interessante che facile	That lesson is more interesting than easy

Both **di** and **che** are used after comparatives to mean "than." **Di** is preferred to **che** in certain types of phrases, and **che** to **di** in certain other types, but the usage in this matter is not fixed.

EXERCISE IX

1. *Identify these forms, that is, state the person, number, and tense of each (or, if the form is infinitive, present participle, or past participle, state that fact):*

abitaste	abitavo	abiterà	abiterebbe	abitiamo
abitò	cantai	cantato	cantavate	canterai
canteremmo	canterò	cercammo	cercassimo	cer-
cate	cercheranno	cercheresti	cerchiamo	comin-
cerei	comincerete	comincino	comprai	com-
prammo	comprano	comprassero	comprerò	
comprò	entrarono	entrato	entrereste	entriate
entro	entrò	mangerebbe	mangeremo	mangi
mangia	mangiai	mangiava	pagare	pagaste
pagherò	pagheremmo	paghi	pagò	parlasse
parlavamo	parlerai	parlerò	parliamo	parlò
pensai	pensando	pensasti	pensavano	pense-
rebbero	pensi	portai	portando	portassi
terai	porti	porto	studiano	studiarono
studiate	studi	studieresti	studiamo	tira
tiravano	tirerà	tirerai	tirò.	

2. *Translate the same forms.*

3. *Translate:* dei bei libri quell'albero alto dai
 bei monti quegli esami facili un bel giorno nel

bello specchio dei begli alberi quei libri nuovi
dei giardini belli quel poeta strano quello strano
poeta su quel bell'albero per quegli uomini.

LESSON X

60.	temere	to fear
	godere	to enjoy
	avere	to have
	cadere	to fall
	tenere	to hold
	vedere	to see

Verbs in which the infinitive ends in *-ere*, the first *e* of the ending being stressed, are classed as verbs of the second conjugation.

Temere and **godere** are the only two verbs of this conjugation which are completely regular.

The irregular verbs which belong to this conjugation will be studied in detail in later lessons. Meanwhile, certain regular forms of these irregular verbs will be introduced in examples and exercises.

61. The entire conjugation of *temere* is as follows:

INFINITIVE	<i>temere</i>		
PRES. PART.	<i>temendo</i>		
PAST PART.	<i>temuto</i>		
	INDICATIVE	SUBJUNCTIVE	IMPERATIVE
PRESENT	<i>temo</i>	<i>tema</i>	
	<i>temi</i>	<i>tema</i>	<i>temi</i>
	<i>teme</i>	<i>tema</i>	
	<i>temiamo</i>	<i>temiamo</i>	<i>temiamo</i>
	<i>temete</i>	<i>temiate</i>	<i>temete</i>
	<i>temono</i>	<i>temano</i>	
PAST	<i>temevo, -a</i>		
DESCRIPTIVE	<i>temevi</i>		
	<i>temeva</i>		
	<i>temevamo</i>		
	<i>temevate</i>		
	<i>temevano</i>		
PAST	<i>temei</i>	<i>temessi</i>	
ABSOLUTE	<i>temesti</i>	<i>temessi</i>	
	<i>temè</i>	<i>temesse</i>	
	<i>tememmo</i>	<i>temessimo</i>	
	<i>temeste</i>	<i>temeste</i>	
	<i>temerono</i>	<i>temessero</i>	
FUTURE	<i>temerò</i>		
	<i>temerai</i>		
	<i>temerà</i>		
	<i>etc.</i>		
PAST	<i>temerèi</i>		
FUTURE	<i>etc.</i>		

The second conjugation, as a whole, differs from the first conjugation in that its characteristic vowel is *e* instead of *a*. Note that the following endings of the second conjugation are exactly like the corresponding endings of the first conjugation, except in the substitution of *e* for *a*: those of the infinitive; present participle; present indicative third singular and second plural; imperative second plural; all of the past descriptive; all of the past absolute except the third singular; and all of the past subjunctive.

Note that the following endings are identical with those of the first conjugation: those of the present indicative first singular, second singular, and first plural; present subjunctive first and second plural; imperative first plural; all of the future; and all of the past future.

The endings which are really unlike and not parallel to those of the first conjugation are then those of the past participle; present indicative third plural; present subjunctive singular and third plural; imperative second singular; and past absolute third singular. Study these endings with special care.

Note that, as in the first conjugation, the stress rests on the stem in the singular and third plural forms of the present tenses.

Note that, as in the first conjugation, all forms ending in *-mo* are first person plural forms; that all ending in *-te* are second person plural forms; that all in

which the ending contains *-v-* are past descriptive; that all in which the ending contains *-ss-* are past subjunctive, and that all (except the infinitive and the past absolute third plural) in which the ending begins with *-er-* are future or past future.

- | | | |
|-----|---------------|-----------------------------------|
| 62. | qualche libro | some book <i>or</i>
some books |
|-----|---------------|-----------------------------------|

A combination of the adjective *qualche* with a singular noun may be either singular or plural in idea. In the latter case it is equivalent to the combination of *dei* and a plural noun: *qualche libro* = *dei libri*.

- | | | |
|-----|----------|-----------------|
| 63. | mi vede | he sees me |
| | mi parla | he speaks to me |

The word *mi* is a conjunctive object pronoun, located in general just before the verb. Sometimes it is a direct object, meaning in general "me"; sometimes it is an indirect object, meaning in general "to me" or "for me." It is pronounced without the slightest stress, and without the slightest pause between itself and the verb. Indeed, it forms in reality one word with the verb, just as truly as if the combination were written *mivede* or *miparla* instead of being written with an intervening space.

- | | | |
|-----|-----------|--|
| 64. | mi vedo | I see myself |
| | mi compro | I am buying myself a |
| | un libro | book, I am buying a
book for myself |

If the verb with which **mi** is associated is of the first person, **mi** becomes reflexive, and means "myself" or "to myself" or "for myself."

65.	vedermi	to see me
	vedendomi	seeing me
	vedutomi	having seen me
	vedetemi	see me

The word **mi** sometimes appears at the end of a verb form instead of just before it. This location is regular in some cases (i.e., when the verb is infinitive, present participle, past participle used absolutely, or positive imperative) and occurs occasionally in other cases.

When **mi** is thus placed after the infinitive, the infinitive drops its final *e*.

The **mi** thus placed is as completely unemphatic as when standing before the verb. The stress in the combination of the verb with **mi** rests upon the same vowel in the verb that would bear the stress if the **mi** were not there: **vedendo, vedendomi; vedete, vedetemi**.

The location of the **mi** before one of the forms that might in itself be either present indicative or imperative shows that that form is indicative; its location after such a form shows that that form is imperative.

EXERCISE X

1. *Identify these forms, and state in each case the infinitive form of the verb in question:* **avemmo cadessi godei temano tenendo veda avendo cade**

godere teme tenessero vedano avesse cada
 goderà temè teneste vede avessimo cadeste
 goderebbe temeranno tenete vedeste avesti
 cadevano goderemo temereste tenevamo vedi
 aveva cadi godereste temerono tenevo vedo
 avuto cadiamo godiate temi tenevo vedono.

2. *Translate the same forms.*

3. *Translate these phrases, regarding the combinations with qualche as singular in idea:* comprerò qualche libro entrò in qualche casa ha qualche idea porta qualche cosa cercava qualche carta qualche ragazzo cantava.

4. *Translate the same phrases, regarding the combinations as plural in idea.*

5. *Pronounce these phrases, with particular care not to give the slightest stress to the mi, and not to make any pause between the mi and the verb:* vedendomi mi vedi mi vede mi vedete mi vedono mi veda mi vedano vedimi vedetemi mi vedeva mi vedeste temendomi mi temi mi teme mi temete mi temono mi tema mi temano mi temè mi temerono mi temerai mi temerà mi temereste mi temerebbero portandomi mi porta mi portate mi portano mi porti portami portatemi mi portava mi portò mi porterà mi porterebbe parlandomi mi parla mi parlate mi parlano mi parli mi parlino parlami parlatemi mi parlavano mi parlarono mi parleranno mi par-

lerebbero mi tiro mi tiravo mi tirai mi tirerò
 mi tirerei mi compro un libro mi compravo un libro.

6. *Translate the same phrases.*

LESSON XI

66. The conjugation of *avere*, "to have," is as follows:

INFINITIVE	<i>avere</i>		
PRES. PART.	<i>avendo</i>		
PAST PART.	<i>avuto</i>		
	INDICATIVE	SUBJUNCTIVE	IMPERATIVE
PRESENT	<i>ho</i>	<i>abbia</i>	
	<i>hai</i>	<i>abbia</i>	<i>abbi</i>
	<i>ha</i>	<i>abbia</i>	
	<i>abbiamo</i>	<i>abbiamo</i>	<i>abbiamo</i>
	<i>avete</i>	<i>abbiate</i>	<i>abbiate</i>
	<i>hanno</i>	<i>abbiano</i>	
PAST	<i>avevo</i>		
DESCRIPTIVE	<i>etc.</i>		
PAST	<i>ebbi</i>	<i>avessi</i>	
ABSOLUTE	<i>avesti</i>	<i>etc.</i>	
	<i>ebbe</i>		
	<i>avemmo</i>		
	<i>aveste</i>		
	<i>ebbero</i>		
FUTURE	<i>avrò</i>		
	<i>avrà</i>		
	<i>avrà</i>		
	<i>etc.</i>		
PAST	<i>avrei</i>		
FUTURE	<i>etc.</i>		

A special set of short forms appears in the singular and in the third plural of the present indicative. Forms parallel to these four occur in certain other irregular verbs, as will appear in later lessons. The imperative forms are borrowed from the subjunctive, with an alteration in the ending of the second singular.

Note carefully the irregularity of the past absolute. This irregularity affects three forms only: the first and third singular and the third plural. These forms have in common an irregular stem, which is stressed; and they have respectively the endings *-i*, *-e*, *-ero*. The three other forms have the regular stem and the regular endings. These statements are true for all irregular past absolutes in the language (except three, which will be studied in later lessons).

Note that the future and past future are irregular only in that the initial *e* of the ending is omitted. This is the commonest type of future irregularity.

67. Aveva due esemplari He had two copies
 ebbe due esemplari He got two copies

The past absolute of **avere** has the special sense of "came to have," "got."

68. Parlerà il poeta The poet will speak
 Poi entrarono i ragazzi Then the boys came in

The subject often stands after the verb, even in declarative sentences. In the search for the subject of a sentence one must therefore survey the words which

follow the verb as well as those which precede it, looking for a word which agrees with the verb in form and may in common sense be the subject.

69.	ti vedo	I see you
	ti parlo	I speak to you
	ti vedi	you see yourself
	vedendoti	seeing you

The word *ti* is a conjunctive object pronoun of the second person singular. It is like *mi* in respect to pronunciation and usage.

70.	lo vedo	I see him, I see it
	vederlo	to see him, to see it

The word *lo*, when it stands directly before a verb or is appended to a verb, is a conjunctive object pronoun, meaning in general "him," or "it" referring to a masculine noun or to a general idea. It is used only as direct object, and is not used as reflexive.

71.	gli parlo	I speak to him
	parlategli	speak to him

The word *gli*, when it stands directly before a verb or is appended to a verb, is a conjunctive object pronoun, meaning in general "to him" or "for him." It is used only as indirect object, and is not used as reflexive.

72.	la vedo	I see her, I see it, I see you
	vederla	to see her, to see it, to see you

The word *la*, when it stands directly before a verb or is appended to a verb, is a conjunctive object pronoun, meaning in general "her," "it" referring to a feminine noun, or "you" in the formal type of direct address.

The word *la* and certain other third person feminine pronouns are used in direct address even when the person addressed is a man. The reason for this peculiar usage will be explained in a later lesson.

73. *le parlo* I speak to her, I speak to you
parlandole speaking to her, speaking to
you

The word *le*, when it stands directly before a verb or is appended to a verb, is a conjunctive object pronoun. It is (except in one case, which will be stated in a later lesson) an indirect object, meaning in general "to her" or "for her," or "to you" or "for you" in the formal type of direct address.

74. *Quel signore La cercava* That gentleman was
looking for you
Quel signore Le parlava That gentleman was
speaking to you

When the third person feminine pronouns are used in direct address they are sometimes, but not always, capitalized. When therefore a third person feminine pronoun is capitalized the reader may be certain (unless the pronoun is the first word in a sentence) that it is used in direct address.

EXERCISE XI

1. *Identify:* ho avrò hai avrai ha avrà hanno avranno ebbe avrebbe ebbero avrebbero abbiamo avendo avremmo avesse abbia avevi avemmo ebbi avuto abbi abbiano avevano avesti avrete avessimo avrei abbiate avremo avreste.

2. *Translate the same forms.*

3. *Pronounce these phrases, with special care not to give the slightest stress to the pronoun, and not to make any pause between the pronoun and the verb:* lo temevano lo vedemmo lo portarono lo mangiai tenetelo tiriamolo lo compri lo cominciano lo canterà parlandogli gli parlano gli parli parliamogli gli parlo gli parlerò gli canta cantategli.

4. *Translate the same phrases.*

5. *Translate these phrases, regarding the la as meaning "her":* la temono la temi tenendola la tenevano la portarono la porteremo.

6. *Translate the same phrases, regarding the la as meaning "it."*

7. *Translate the same phrases, regarding the la as meaning "you."*

8. *Translate these phrases, regarding the le as meaning "to her":* parlarle le parla le parlerebbe le cantava le cantai le canterà.

9. *Translate the same phrases, regarding the le as meaning "to you."*

10. *Translate:* gli parleremo la veda mi portarono le parli mangiatelo ti vedono la tenevamo gli canto parlandole mi teme lo cominciai la vedo gli parlai le cantavo parlarli ti vediamo lo comprino portiamola gli parlavate le parlerete mi veda vedendolo.

11. *Translate these sentences, using the vocabulary as much as may be necessary:* 1. Questo quadro è molto più bello dell' altro. Se lo vede, lo comprerà. 2. Le portai il libro, e mi parlò delle strane idee dell'autore. 3. A Napoli La vedevo spesso, ma qui a Roma non La vedo mai. 4. Ieri ebbi due giornali inglesi. Le notizie sono buone. 5. Chi parla? Parla adesso il sindaco, poi parlerà il senatore.

LESSON XII

75.	avere veduto	to have seen
	avendo veduto	having seen
	ho veduto	I have seen
	avrò veduto	I shall have seen
	avrei veduto	I should have seen

Verbal phrases consisting of a form of *avere* and a past participle are used in Italian just as verbal phrases consisting of a form of "to have" and a past participle are used in English. They may be translated word for word.

The compound tenses thus formed are called perfect tenses. The compound tense formed with the present of **avere** is called the present perfect; that formed with the past descriptive is called the past perfect; that formed with the past absolute is called the second past perfect; that formed with the future is called the future perfect; and that formed with the past future is called the past future perfect.

76. **la casa che ho veduta**

or

la casa che ho veduto the house which I have
seen

When a verbal phrase consisting of a form of **avere** and a past participle has a direct object, the past participle often changes in ending to agree with that object; but it may, in most cases, remain in the masculine singular form. When the ending is changed, it serves to mark the relationship between the object and the past participle.

77.	alto	high
	altissimo	very high
	interessante	interesting
	interessantissimo	very interesting
	bene	well
	benissimo	very well

The ending *-issimo* is a suffix added to adjectives or adverbs to intensify their force.

78. si vede	he sees himself, she sees herself, you see yourself
si compra un libro	he is buying himself a book, she is buying herself a book, you are buying yourself a book

The word *si* is a conjunctive object pronoun of the third person, direct or indirect. It is always reflexive, and serves as masculine, as feminine, and in formal direct address.

79. si vede	he is seen, she is seen, it is seen
la casa si vede	the house is seen
si vedeva	he was seen, she was seen, it was seen
la casa si vedeva	the house was seen

The combination of *si* with a verb often serves as a substitute for a passive phrase. The combination may then be translated by the corresponding passive form of the proper English verb: that is, by the form of "to be" which corresponds to the form of the Italian verb, together with the past participle of the proper English verb.

80. si vede	one sees
si vede la casa	one sees the house
si arriva	one arrives
si resta	one stays
si torna	one returns

The same pronoun *si* is often used with the value of an unemphatic indefinite subject, like the French *on* and the German *man*, or the English "one," "they," "people."

EXERCISE XII

1. *Translate:* avrà cantato avevano comprato avreste parlato abbiamo veduto avendo pensato avrà portato hanno cercato aveva tenuto avrebbero avuto hai pagato avremo cominciato avevi goduto avrei mangiato avere tenuto avremmo cantato avranno comprato avete parlato avevo veduto avresti pensato avendo portato avevamo cercato avrete tenuto avrebbe avuto ho cominciato.

2. *Translate these phrases, regarding the si as meaning "himself" (trovare means "to find"):* si trova si trovò si troverà si trovi trovarsi trovandosi si tira si tirò si tirerebbe si tiri tirandosi si vede si vedeva si veda vedersi vedendosi si teneva tenersi tenendosi si compra un libro si comprava un libro si comprò un libro si comprerà un libro si comprerebbe un libro si compri un libro comprarsi un libro comprandosi un libro.

3. *Translate the same phrases, regarding the si as meaning "herself."*

4. *Translate the same phrases, regarding the si as meaning "yourself."*

5. *Translate these phrases, using a passive construction with "he" as subject:* si trova si trovava si trovò si troverà si troverebbe si cerca si cercava si cercò si cercherà si cercherebbe si cerchi si vede si vedeva si teneva.

6. *Translate the same phrases, using a passive construction with "she" as subject.*

7. *Translate these phrases, regarding the si as an unemphatic indefinite subject:* si trova si cercherà si vedeva si comincerebbe si pagò si entra si parlerebbe si mangiò si temerà si teneva si tornerrebbe si cade si ha si arrivò si resterà.

8. *Translate:* 1. Quando entrammo, avevano già cominciato a parlargli di quell' affare. 2. Se l'avesse cercato bene, l'avrebbe trovato.¹ 3. Entrò nel salotto e si trovò in presenza del conte, che (*who*) sembrava contentissimo. 4. Si parla molto di questo romanzo. Mi sembra interessantissimo. 5. La cupola si vede lì in fondo, tra gli alberi.

LESSON XIII

81.	credere	to believe
	battere	to beat
	perdere	to lose
	ricevere	to receive
	ripetere	to repeat
	vendere	to sell

¹l' before a verb represents *lo* or *la*.

Verbs in which the infinitive ends in *-ere*, the stress resting on the stem, are classed as verbs of the third conjugation.

Verbs of the second conjugation and verbs of the third conjugation differ only in the position of the stress in the infinitive.

82.	<i>credei or credetti</i>	I believed
	<i>credesti</i>	you believed
	<i>credè or credette</i>	he believed
	<i>credemmo</i>	we believed
	<i>credeste</i>	you believed
	<i>credarono or credettero</i>	they believed

Many, but not all, verbs of the second and third conjugations have an extra set of forms in the past absolute first singular, third singular, and third plural. These extra forms have the endings *-etti*, *-ette*, *-ettero*. Note that these endings have the same relation to each other as the endings of the standard set of irregular past absolute endings; see Section 66.

			PLURAL
83.	<i>fuoco</i>	fire	<i>fuochi</i>
	<i>duca</i>	duke	<i>duchi</i>
	<i>occhio</i>	eye	<i>occhi</i>
	<i>luogo</i>	place	<i>luoghi</i>
	<i>collega</i>	colleague	<i>collegghi</i>
	<i>biblioteca</i>	library	<i>bibliotache</i>
	<i>bottega</i>	shop	<i>botteghe</i>
	<i>fresco</i>	fresh	<i>freschi</i>
	<i>fresca</i>	fresh	<i>fresche</i>

Plural noun or adjective forms ending in *-chi* correspond to singular forms in *-co*, *-ca*, or *-chio*; plural forms in *-ghi* correspond to singular forms in *-go* or *-ga*; plural forms in *-che* correspond to singular forms in *-ca*; and plural forms in *-ghe* correspond to singular forms in *-ga*. The *h* serves to preserve the hard sound of the *c* or *g*.

			PLURAL
84.	laccio	snare	lacci
	amico	friend	amici
	voce	voice	voci
	villaggio	village	villaggi
	teologo	theologian	teologi
	doge	doge	dogi
	arancia	orange	arance
	valigia	valise	valige
	grigio	gray	grigi
	grigia	gray	grige

Plural forms in *-ci* correspond to singular forms in *-cio*, *-co*, or *-ce*; plural forms in *-gi* correspond to singular forms in *-gio*, *-go*, or *-ge*; plural forms in *-ce* correspond to singular forms in *-cia*; and plural forms in *-ge* correspond to singular forms in *-gia*.

(In the case of words which end in the singular in *-cio*, *-gio*, *-cia*, or *-gia*, the *i* is dropped, in the formation of the plural, because it is not needed, before the plural endings *i* and *e*, for the preservation of the soft sound of the *c* or *g*. In the case of words which end in the singular in *-co* or *-go*, the formation of the plural in *-ci* or

-gi rather than in *-chi* or *-ghi* is really irregular, since the sound of the *c* or *g*, hard in the singular, becomes soft in the plural form.)

			PLURAL
85.	studio	study	studi, studii, studi, studj
	vario	various	vari, varii, vari, varj
	varia	various	varie

Plural forms in *-ii*, *-i*, or *-j*, correspond to singular forms in *-io*; and plural forms in *-i* may correspond to singular forms in *-io*. The spelling with the single *i* is now the commonest spelling for such words. The circumflex accent on a final *i* does not denote stress.

86.	ci vede	he sees us
	ci parla	he speaks to us
	ci vediamo	we see ourselves, we see each other
	vederci	to see us

The word *ci* serves as a conjunctive object pronoun of the first person plural, direct or indirect, non-reflexive, reflexive, or reciprocal.

87.	ci arrivò	he arrived here or there
	ci resta	he stays here or there
	c'è	there is
	ci sono	there are

The word *ci* serves also as a conjunctive adverb meaning in general "here" or "there."

88. **vi vede** he sees you
vi parla he speaks to you
vi vedete you see yourself *or* yourselves,
 you see each other
vedutovi having seen you

The word **vi** serves as a conjunctive object pronoun of the second person, singular or plural in idea, direct or indirect, non-reflexive, reflexive, or reciprocal.

89. **vi arrivò** he arrived there
vi resta he stays there
vi tornerà he will return there
vi è there is
vi sono there are

The word **vi** serves also as a conjunctive adverb, meaning in general "there." **Ci** and **vi** correspond to the French *y*; and the phrases **c'è**, **ci sono**, **v'è** and **vi sono** correspond to the French *il y a*.

EXERCISE XIII

1. *Identify these forms, and state in each case the infinitive of the verb in question:* crede battendo
 perdemmo riceveranno ripeterebbero venda
 ripetuto ricevete perdetti battano credereste
 batterà ricevevi ripetiamo vendevano ripetei
 perderebbe credessero battuto riceveranno
 venderemo perdo credettero battete crediamo
 perdevo ricevendo ripetè vendesse credi
 battessi credeva perdiamo ricevi ripeterai
 venderesti crederò batterono perderete.

2. *Translate the same forms.*

3. *Find the singular forms corresponding to these noun plural forms, using the vocabulary when necessary:*
 baci barehe boschi botteghe cataloghi ciliege
 croci desiderj effigi facce figli giacche
 giudici guance leghe medici occhi paesaggi
 parchi patriarchi piagge preghi spazii.

4. *Translate these phrases, regarding the ci and vi as pronouns:* ci pagherete vi riceveranno parlarci
 ci ricevette tenendovi cercateci vi canterò ci
 tenevano vi pagai ci portereste vi parleremo
 vedendoci vi porterà vi cercava ci parlino.

5. *Translate these phrases, regarding the ci and vi as meaning "ourselves" and "yourselves":* ci troviamo
 vi tenete ci troveremo tenendoci ci comprammo
 dei libri ripetetevi le frasi.

6. *Translate the same phrases, regarding the ci and vi as meaning "each other."*

7. *Translate these phrases, regarding the ci and vi as adverbs:* ci arriveremo vi restò ci abita entra-
 tevi ci cantano vi cadono entrandoci tornatovi
 ci vendevano dei libri vi comprerò dei libri.

8. *Translate:* 1. Ci sono delle fabbriche anche più grandi di questa in vari luoghi dell'Italia. 2. Ieri perdette quella carta, e non l'ha trovata ancora, benchè abbia cercato tutta la mattina. 3. Abitano qui vicino, ma non ci sono amici. 4. Ci si vendeva dei fichi freschi. 5. Lunedì lo ripetevano tutti, ma oggi non c'è nessuno che lo creda.

LESSON XIV

90. The conjugation of *essere*, "to be," is as follows:

INFINITIVE	<i>essere</i>		
PRES. PART.	<i>essendo</i>		
PAST PART.	<i>stato</i>		
	INDICATIVE	SUBJUNCTIVE	IMPERATIVE
PRESENT	<i>sono</i>	<i>sia</i>	
	<i>sei</i>	<i>sia</i>	<i>sii</i>
	<i>è</i>	<i>sia</i>	
	<i>siamo</i>	<i>siamo</i>	<i>siamo</i>
	<i>siete</i>	<i>siate</i>	<i>siate</i>
	<i>sono</i>	<i>siano</i>	
PAST	<i>ero</i>		
DESCRIPTIVE	<i>eri</i>		
	<i>era</i>		
	<i>eravamo</i>		
	<i>eravate</i>		
	<i>erano</i>		
PAST	<i>fui</i>	<i>fossi</i>	
ABSOLUTE	<i>fosti</i>	<i>fossi</i>	
	<i>fu</i>	<i>fosse</i>	
	<i>fummo</i>	<i>fossimo</i>	
	<i>foste</i>	<i>foste</i>	
	<i>furono</i>	<i>fossero</i>	
FUTURE	<i>sarò</i>		
	<i>sarai</i>		
	<i>sarà</i>		
	<i>etc.</i>		
PAST	<i>sarei</i>		
FUTURE	<i>etc.</i>		

91.	essere veduto	to be seen
	essendo veduto	being seen
	sono veduto	I am seen
	era veduta	she was seen
	saremo veduti	we shall be seen

Verbal phrases consisting of a form of **essere** and a past participle are used in Italian, just as verbal phrases consisting of a form of "to be" and a past participle are used in English, to express a passive idea. They may be translated word for word.

A past participle used with **essere** in such a phrase changes in ending to agree with the subject, and may thus afford help in the identification of the subject.

92.	li vedo	I see them, I see you (<i>plural</i>)
	vederli	to see them, to see you (<i>plural</i>)

The word **li** is a conjunctive object pronoun, meaning in general "them," or "you" when used in the formal type of direct address. It is used only as direct object, and is not used as reflexive. It refers to a group of persons of whom at least one is a man, to a group of nouns of which at least one is masculine, or to a masculine plural noun.

93.	le vedo	I see them, I see you (<i>plural</i>)
	vederle	to see them, to see you (<i>plural</i>)

The word **le** is a conjunctive object pronoun. It is (except in the case stated in Section 73) a direct object, meaning in general "them," or "you" when used in the formal type of direct address. It is used only

temuto siamo perduti furono battuti fummo
ricevute sia portato saranno mangiati sono
cercati è cominciato siano tenuti fu veduto
erano venduti sarà creduta sono temuti saremmo
perduti sareste battuti sarà ricevuta.

4. *Translate these phrases, regarding the li as meaning "them":* li porterà li cercammo temerli li ricevette li vedono.

5. *Translate the same phrases, regarding the li as meaning "you."*

6. *Translate these phrases, regarding the le as meaning "them":* le porteremo le cerchi le temono le riceveranno vedendole.

7. *Translate the same phrases, regarding the le as meaning "you."*

8. *Translate these phrases, regarding the le as meaning "to her" or "them" according as it is indirect or direct object:* le vede le parla le trovai le riceveranno
le cantava le portò dei libri.

9. *Translate the same phrases, regarding the le as meaning "to you" (sing.) or "you" (pl.) according as it is indirect or direct object.*

10. *Translate these phrases, regarding the loro as meaning "to them":* parlammo loro cantavano loro
porterò loro dei libri compri loro dei libri ripeteranno loro le frasi.

11. *Translate the same phrases, regarding the loro as meaning "to you."*

12. *Translate:* 1. Stamane Le vedemmo mentre entravano nel palazzo dove ci sono quei quadri antichi. 2. Vi fu portato da due uomini fortissimi. 3. Sono certo che (*that*) se non l'avesse creduto non l'avrebbe ripetuto loro. 4. Si crede che ci abbia comprato qualche libro di molto valore. 5. Temeva che i biglietti fossero perduti; ma per fortuna li trovò un ragazzo che li portò subito alla casa.

LESSON XV

95.	sono entrato	I have entered
	ero caduto	I had fallen
	era arrivata	she had arrived
	essendo tornato	having returned
	sono stato	I have been
	siamo stati veduti	we have been seen

Verbal phrases with *essere* do not always have a passive idea; for with certain verbs *essere* is used instead of *avere* in the formation of perfect tenses (see Section 75). The past participle, in this case, agrees with the subject.

The distinction between passive and perfect phrases is not difficult in practice. If in doubt, try translating the form of *essere* by the proper form of "to be." If it makes sense, the translation is correct, and the phrase is passive. If it does not make sense, the phrase is perfect, not passive, and the form of *essere* is to be translated by the corresponding form of the verb "to have."

96. **si vedono** they see themselves or each other,
you see yourselves or each
other

The word **si** when used with a third personal plural verb is reflexive or reciprocal, and serves as masculine, as feminine, and in formal direct address.

97. **si vedono** they are seen
si vedono le case the houses are seen

The combination of **si** with a third plural verb often serves as a substitute for a passive phrase: compare Section 79.

98. **ne parlo** I speak of it *or* of them
ne vedo il tetto I see its roof
ne ho I have some
non ne ho I haven't any

The word **ne** is a conjunctive pronoun of the third person. It means in general "of it" or "of them," or "some" or "any." It corresponds to the French *en*.

99. **ne vengo** I come from there

The word **ne** serves as also a conjunctive adverb. It is then an unemphatic equivalent of the phrase **di là**, and means in general "from there."

100. **un tal suono** = **un tale suono**
such a sound
un sol giorno = **un solo giorno**
a single day

fratel caro	=fratello caro dear brother
andiam subito	=andiamo subito let's go at once
ben cominciato	=bene cominciato well begun
son tornato	=sono tornato I have returned
han dovuto parlare	=hanno dovuto parlare they have had to speak
il signor Ghedini	=il signore Ghedini Mr. Ghedini
dopo aver cercato	=dopo avere cercato after having tried
sarebber caduti	=sarebbero caduti they would have fallen
un buon ragazzo	a good boy

Aside from the words *con*, *don*, *non*, *il*, *in*, *per* (and a very few rare words) Italian words do not end, in their true form, in *l*, *m*, *n*, or *r*. Almost any page of written Italian, however, will show a number of forms ending in *l*, *m*, *n*, or *r*, other than the words just listed. Such forms are abbreviated. They may in general be completed by the addition of *e* or *o*. A few forms ending in *l* are to be completed by the addition of *a*, *lo*, or *le*; a few ending in *n* by the addition of *i* or *no*; and a few ending in *r* by the addition of *a*, *i*, or *re*.

Words are thus abbreviated only when closely connected in thought with the following word. In reading, therefore, one must be careful not to pause after an abbreviated word.

(Such abbreviation is in general an optional matter, within certain limits. It has, however, become a fixed usage in certain forms of the articles and of **bello** and **quello**, which have already been noted; also in the use of **buon** for **buono** before a masculine singular word.)

101. **un gran poeta** = **un grande poeta**
a great poet

San Francesco = **St. Francis**

Gran is an abbreviated form of **grande** (used often and before words of various types, but not as a matter of fixed usage). **San** is an abbreviated form of **Santo** (used, as a matter of fixed usage, before masculine names beginning with a consonant other than *s* impure or *z*).

EXERCISE XV

1. *Translate:* erano caduti eri entrato siete stati sei arrivato sarebbe tornata essendo entrato sarà stato eravamo tornati sarei caduto saremo arrivati è stata portata sarebbero stati perduti erano stati cominciati essendo stato pagato sarà stato veduto.

2. *Translate these phrases, regarding the si as meaning "themselves":* si trovano si vedevano trovarsi

vedendosi si compravano dei libri si compreranno dei libri.

3. *Translate the same phrases, regarding the subject as meaning "they" and the si as meaning "each other."*

4. *Translate the same phrases, regarding the si as meaning "yourselves."*

5. *Translate the same phrases, regarding the subject as meaning "you" and the si as meaning "each other."*

6. *Translate these phrases, using a passive construction with "they" as subject: si trovano si trovarono si cercano si cercheranno si vedono si tenevano.*

7. *Translate: ne comprano ne avevano ne cerchi ne mangerà ne parlai ne porterete ne ricevertero vedendone parlatene ne avrebbe.*

8. *Translate: si trovò parlamole lo mangiai vi canterò si cercheranno mi vedo cantategli temerli si arrivò ti vedemmo si compravano dei libri ci ricevette ne avrebbe mi parlavano ci trovammo vi restò si tornerà li porterà la temei si comincia le cerchi gli parlano porterò loro dei libri si trovano ci arriveremo ti vedesti le parla lo porto vedendole ne comprano la riceveremo ci pagherete si trovi ti parleranno parlammo loro si comprava un libro vi parleremo si cercò vedendosi ripetetele le frasi.*

9. *Find the full form of these words, using the vocabulary when necessary: amor avran buon cadon castel ciel dottor gran lor man mar*

nessun nobil or par parlar pensier por
professor qual san sian val.

10. *Translate:* 1. Sei stato mai a Venezia?
Ancora no, ma spero di andarvi l'anno prossimo.
2. È già arrivato: lo troverà cogli altri nella biblioteca.
3. Si vedevano sui monti dei fuochi di gioia. 4. Mi
ha domandato del denaro, ma pur troppo non ne ha.
5. Non tema più: sono stati trovati.

LESSON XVI

102.	sentire	to feel
	divertire	to amuse
	dormire	to sleep
	partire	to depart
	seguire	to follow
	servire	to serve
	vestire	to dress

Verbs in which the infinitive ends in *-ire* are classed as verbs of the fourth conjugation.

103. The entire conjugation of *sentire* is as follows:

INFINITIVE	<i>sentire</i>		
PRES. PART.	<i>sentendo</i>		
PAST PART.	<i>sentito</i>		
	INDICATIVE	SUBJUNCTIVE	IMPERATIVE
PRESENT	<i>sento</i>	<i>senta</i>	
	<i>senti</i>	<i>senta</i>	<i>senti</i>
	<i>sente</i>	<i>senta</i>	
	<i>sentiamo</i>	<i>sentiamo</i>	<i>sentiamo</i>
	<i>sentite</i>	<i>sentiate</i>	<i>sentite</i>
	<i>sentono</i>	<i>sentano</i>	
PAST	<i>sentivo, -a</i>		
DESCRIPTIVE	<i>etc.</i>		
PAST	<i>sentii</i>	<i>sentissi</i>	
ABSOLUTE	<i>sentisti</i>	<i>etc.</i>	
	<i>sentì</i>		
	<i>sentimmo</i>		
	<i>sentiste</i>		
	<i>sentirono</i>		
FUTURE	<i>sentirò</i>		
	<i>etc.</i>		
PAST	<i>sentirei</i>		
FUTURE	<i>etc.</i>		

The fourth conjugation, as a whole, differs from the others in that its characteristic vowel is *i*. Note that the following endings of the fourth conjugation are exactly like the corresponding endings of the other conjugations, except in the fact that the stressed vowel is *i*: those of the infinitive; past participle;

present indicative second plural; imperative second plural; all of the past descriptive; all of the past absolute; and all of the past subjunctive.

Note that the following endings are identical with those of the second conjugation; those of the present participle; and all in the present tenses except the indicative second plural and imperative second plural.

Note that the endings of the future and past future begin with *-ir* instead of with *-er*.

Note that, as in the first conjugation, the stress rests on the stem in the singular and third plural forms of the present tenses.

Note that all forms ending in *-mo* are first person plural forms; that all ending in *-te* are second person plural forms; that all in which the ending contains *-v-* are past descriptive; that all in which the ending contains *-ss-* are past subjunctive; and that all (except the infinitive and the past absolute third plural) in which the ending begins with *-ir-* are future or past future.

104.	me lo presenta	he presents him to me
	te la presenta	he presents her to you
	ce li presenta	he presents them to us
	ve le presenta	he presents them to you
	me ne parla	he speaks of it to me
	te lo presenti	you present it to yourself
	ce lo presentiamo	we present it to ourselves
		or to each other

ve lo presentate	you present it to your- selves <i>or</i> to each other
presentandomelo	presenting him to me
presentatelo	present him to me
ce lo trovai	I found him here
ve lo trovai	I found him there

The words **me**, **te**, **ce**, and **ve**, when immediately preceding one of the conjunctives **lo**, **la**, **li**, **le**, and **ne**, are themselves special conjunctive forms. **Me** and **te** are equivalent respectively to **mi** and **ti** as indirect objects; and **ce** and **ve** are equivalent in meaning to **ci** and **vi** as indirect objects, or to the adverbs **ci** and **vi**.

These words are pronounced without the slightest stress, and without the slightest pause between themselves and the following word. **Me lo presenta** is just as truly a single word as if it were written **melo-presenta**.

Note that in translating combinations such as **me lo presenta** the English words must be arranged in an order exactly the reverse of the Italian order.

105. il mio giardino	my garden
il tuo giardino	your garden
il suo giardino	his garden, her garden, its garden, your garden
il nostro giardino	our garden
il vostro giardino	your garden
il loro giardino	their garden, your garden

The words **mio**, **tuo**, **suo**, **nostro**, and **vostro** are possessives, and **loro** is in many cases a possessive. The possessives are usually preceded by a form of the definite article, which is of course to be disregarded in translation. Note that **suo** has four possible meanings.

Mio, **tuo**, and **suo** are regular in the formation of the feminine singular and feminine plural forms; the masculine plural forms are however **miei**, **tui**, and **sui** respectively: **i miei libri**, **i tuoi libri**, **i suoi libri**.

Nostro and **vostro** are entirely regular.

Loro is invariable: **il loro giardino**, **la loro casa**, **i loro libri**, **le loro case**.

106.

Sono contento del mio	I am content with
	what I have
I suoi non vogliono che	His people do not want
vada	him to go
Sta dalla mia	He is on my side

The possessives are used in many elliptic idioms such as those given above. The masculine singular used absolutely with the article often denotes the property of the person indicated; and the masculine plural his family, friends, or followers. The third phrase is one of many idiomatic Italian phrases which have a feminine form, although no definite feminine noun is referred to.

EXERCISE XVI

1. *Identify these forms, and state in each case the infinitive of the verb in question:* sentiranno diverte dormirebbero partendo seguimmo serve vestito sentite divertii dormano partireste seguivi servirà vestiamo sentivano divertirebbe dormissero partito seguiranno servo vestiremo sentirono divertite dormiamo partivo seguendo servi vestisse sentì divertissi dormiva partiamo segui servirai vestirono sentiresti divertirò dormi partirete seguiremmo servano vestì.

2. *Translate the same forms.*

3. *Translate:* me ne parlerebbe ve la presento te li presentammo ce lo canterebbe portandomele ripetertelo ve ne porteremo me lo ripetei te la presenterò ripetiamocelo me la presenti ce lo ripetemmo ce ne comprano ripetetevelo ce li seguirò ce lo perderà ve ne mangiai ce li teneva me le ha presentate ve li aveva venduti te lo hanno ripetuto ce ne hanno parlato.

4. *Translate:* i nostri ragazzi il suo pane le tue mani il loro libro il mio scialle la sua lezione le nostre idee i loro monti la vostra frase i suoi esami le mie dita la loro idea i tuoi onori le vostre città i miei libri le sue carte i nostri giorni le loro case.

5. *Translate:* 1. Se non l'avete già sentito, ve lo ripeterà stasera. 2. Quando partì per andare alla stazione i suoi ce lo seguirono. 3. A quel teatro si diventerà molto: gli attori sono bravissimi. 4. Lo comprò un mio amico e me lo portò come regalo di Natale. 5. La loro casa è più grande e più ricca della nostra, ma è meno bella. E poi: "casa mia, casa mia, bella o brutta che tu sia, tu mi pari una badia."

LESSON XVII

107. The present tenses of *finire*, "to finish," are as follows:

INDICATIVE	SUBJUNCTIVE	IMPERATIVE
<i>finisco</i>	<i>finisca</i>	
<i>finisci</i>	<i>finisca</i>	<i>finisci</i>
<i>finisce</i>	<i>finisca</i>	
<i>finiamo</i>	<i>finiamo</i>	<i>finiamo</i>
<i>finite</i>	<i>finiate</i>	<i>finite</i>
<i>finiscono</i>	<i>finiscano</i>	

This inflection differs from that of *sentire* in that *-isc-* is inserted between the stem and the ending in the singular forms and the third plural forms. Note that the *sc* has the sound of *sk* before the endings *-o*, *-ono*, *-a*, and *-ano*, and the sound of *sh* before the endings *-i* and *-e*.

In all forms other than those of the present tenses *finire* is like *sentire*.

Most common regular verbs of the fourth conjugation, aside from those listed in Section 102, are like *finire* in the inflection of the present tenses. Such, for instance, are the verbs *capire*, "to understand"; *colpire*, "to strike"; *preferire*, "to prefer"; *riferire*, "to report"; and *suggerire*, "to suggest."

108. <i>glielo presento</i>	I present him to him, I present him to her, I present him to you
<i>parlandogliene</i>	speaking of it to him

The word *glie* (pronounced without stress) is a special conjunctive indirect object, equivalent in meaning to *gli* and *le* as indirect objects. It is used only before *lo*, *la*, *li*, *le*, and *ne*, and is generally written as one word with the following pronoun.

109. <i>chi è?</i>	who is it?
<i>chi vedete?</i>	whom do you see?
<i>di chi è questo libro?</i>	whose book is this? <i>lit.</i> of whom is this book?
<i>mi domandò chi fosse entrato</i>	he asked me who had come in

The word *chi* is chiefly used as a personal interrogative equivalent to "who" or "whom" in a direct or indirect question. The combination *di chi* serves as an equivalent of the interrogative "whose."

110.

Chi cerca, trova	He who seeks, finds
Parlo a chi è disposto ad agire	I speak to those who are ready to act
Chi vuol tornare indietro, c'è tempo	If anyone wants to go back, there's time

The word **chi** is also used as the equivalent of a combination of a personal pronoun and a relative pronoun, meaning in general "he who," "one who," "those who," "anyone who." In this use it appears in many proverbs. By an extension of this use it comes to be equivalent to the phrase "if anyone."

111.

Non ho che due libri	I have only two books
Non restò che un' ora	He stayed only an hour
Non rimanevano se non due	Only two remained

When **non** stands before and **che** after a verb, the combination in many cases means "only." The combination **non . . . se non** is often used in the same sense.

112. l'ho trovata	= la ho trovata
n'ha comprato	= ne ha comprato
il libro d'un poeta	= il libro di un poeta
quest'onore	= questo onore
Sant' Agostino	St. Augustine
Sant' Anna	St. Anne

An apostrophe at the end of a word indicates that one of the vowels *a*, *e*, *i*, or *o* has been dropped (except in the case of the word *po'*, which is an abbreviated form of *poco*, and in a very few other special cases).

(Such elision is frequent, though not requisite, in many short words, when the following word begins with a vowel. It has become a fixed usage in certain forms of the articles and of *bello* and *quello*, which have been already noted; also in the word *Santo*, when immediately preceding a word beginning with a vowel.)

EXERCISE XVII

1. *Identify these forms, and state in each case the infinitive of the verb in question:* capiscono colpiate finiste preferirei riferisco suggeriamo capisci colpisca preferendo riferì suggeriscono finiamo capivano colpisci preferiscano riferite suggerisce finissimo capì colpito preferisce riferiste suggerirono finisco capite colpiranno preferiate riferisci suggerisse finisce.

2. *Translate the same forms.*

3. *Identify these forms, and state in each case the infinitive of the verb in question:* abitaste avemmo batterà cada canta capisci cercammo comincerai comprano crede divertendo dormi ebbi entriamo furono godei mangerà pagai parli partirà pensando perdi portassi preferisce ricevo ripeterai segua sentì serve sia stu-

dierò suggeriscono temano teniamo vedi vendesse vestimmo.

4. *Translate the same forms.*

5. *Translate these phrases, regarding the glie as meaning "to him"* gliene parlerò glieli presentammo portandoglielo glielo ripetei gliel'avevano presentata gliele abbiamo portate.

6. *Translate the same phrases, regarding the glie as meaning "to her."*

7. *Translate the same phrases, regarding the glie as meaning "to you."*

8. *Translate:* 1. Gliene ho parlato parecchie volte, ma non ne capisce niente. 2. Non si vede che uno de' villaggi: l'altro è dietro la montagna. 3. Di chi sono quei guanti? Sono di Maria: glieli portai martedì. 4. Preferiscono scrivere piuttosto che parlargliene. 5. Chi s'aiuta, il ciel l'aiuta.

LESSON XVIII

113. The conjugation of *andare*, "to go," is as follows:

INFINITIVE	<i>andare</i>		
PRES. PART.	<i>andando</i>		
PAST PART.	<i>andato</i>		
	INDICATIVE	SUBJUNCTIVE	IMPERATIVE
PRESENT	<i>vado or vo</i>	<i>vada</i>	
	<i>vai</i>	<i>vada</i>	<i>va' or vai</i>
	<i>va</i>	<i>vada</i>	
	<i>andiamo</i>	<i>andiamo</i>	<i>andiamo</i>
	<i>andate</i>	<i>andiate</i>	<i>andate</i>
	<i>vanno</i>	<i>vadano</i>	
PAST	<i>andavo, -a</i>		
DESCRIPTIVE	<i>etc.</i>		
PAST	<i>andai</i>	<i>andassi</i>	
ABSOLUTE	<i>etc.</i>	<i>etc.</i>	
FUTURE	<i>andrò or anderò</i>		
	<i>etc.</i>		
PAST	<i>andrei or anderei</i>		
FUTURE	<i>etc.</i>		

114.

Il caldo va aumentando The heat is increasing

Andare is often used with a present participle to express an idea of gradual action.

115.

Gli esempi vanno studiati con cura The examples are to be studied with care

Andare is often used with a past participle to express an idea of propriety or regulation.

116. **se lo presenta** he presents it to himself,
 she presents it to herself,
 you present it to yourself
- se lo presentano** they present it to them-
 selves *or* to each other,
 you present it to your-
 selves *or* to each other

The word **se** when immediately preceding one of the conjunctive object pronouns **lo, la, li, le, or ne** may be itself a special conjunctive indirect object pronoun equivalent in meaning to **si** as indirect object.

There is another word **se**, meaning "if," which is of course very likely to stand immediately before a conjunctive pronoun. Care must therefore be taken to decide, by appeal to common sense, whether a **se** so located is the pronoun or the word meaning "if."

117. **andarsene** to go away
 me ne vado I go away
 te ne vai you go away
 se ne va he goes away

When **andare** is conjugated with **ne** and one of the reflexive pronouns **me, te, se, ce, ve**, the combination has the meaning "to go away."

118. **vattene** go away

When a conjunctive pronoun (other than **gli** or **glie**) is appended to a monosyllabic imperative

singular form, the initial consonant of the pronoun is doubled, and the apostrophe is dropped.

119. che è?	what is it?
che avete?	what have you?
che libro avete?	what book have you?
che cosa avete?	what have you?
cosa avete?	what have you?

The word **che** is used as an interrogative pronoun referring to things or ideas, and as an interrogative adjective. The phrase **che cosa**, meaning literally "what thing," has come to be used with the value of a simple interrogative pronoun, meaning "what"; so also, from use in this phrase, the single word **cosa**.

120. che idea!	what an idea!
che bel libro!	what a beautiful book!

The word **che** is also used in exclamations as an adjective equivalent to the English "what a."

EXERCISE XVIII

1. *Translate:* vanno andasti vada va' andrà vai andarono vò andassero vadano andai va andrai vado sono andato era andata saremo andati sarebbero andate.

2. *Translate:* se ne vada ce ne andammo me ne andavo vattene ve ne andrete se n'andarono te ne vai se n'andranno me ne vado andatevene se ne vadano ce ne andiamo se ne va ce ne andremmo me ne vò.

3. *Translate these phrases, regarding the se as meaning "to himself":* se lo ripetè se li presenterà se lo ripeta presentandosele.

4. *Translate the same phrases, regarding the se as meaning "to herself."*

5. *Translate the same phrases, regarding the se as meaning "to yourself."*

6. *Translate these phrases, regarding the se as meaning "to themselves":* se lo ripetono se li presentano ripetendoselo se le presentavano.

7. *Translate the same phrases, regarding the subject as meaning "they" and the se as meaning "to each other."*

8. *Translate the same phrases, regarding the se as meaning "to yourselves."*

9. *Translate the same phrases, regarding the subject as meaning "you" and the se as meaning "to each other."*

10. *Translate:* 1. Le spese vanno crescendo, e la paga dell' anno passato non ci basta più. 2. Vada a vedere cosa è stato. 3. L'avevano imparato a memoria, e se lo ripetevano sotto voce. 4. Se n'andrà a mezzogiorno, anche se non finisce che la metà del lavoro. 5. Chi non va non vede e chi non prova non crede.

LESSON XIX

121. The conjugation of dare, "to give," is as follows:

INFINITIVE	dare		
PRES. PART.	dando		
PAST PART.	dato		
	INDICATIVE	SUBJUNCTIVE	IMPERATIVE
PRESENT	dà	dia	
	dai	dia	da' or dai
	dà	dia	
	diamo	diamo	diamo
	date	diate	date
	danno	diano	
PAST	davo, -a		
DESCRIPTIVE	etc.		
PAST	dièdi or dètti	dessi	
ABSOLUTE	desti	dessi	
	diède or dètte	desse	
	demmo	dessimo	
	deste	deste	
	dièdero or dèttero	dessero	
FUTURE	darò		
	etc.		
PAST	darèi		
FUTURE	etc.		

The accent in the third singular present indicative **dà** serves to distinguish it from the preposition **da**. In the past absolute and past subjunctive **dare** has the endings of the second conjugation.

122. The verb **stare**, "to stand, to be," is inflected exactly like **dare**, except that the third singular present indicative bears no accent, and that in the past absolute first singular, third singular, and third plural **stare** has only the forms **stetti**, **stette**, **stettero**.

123. **stava per dire** *or*
 era per dire he was about to say

The combination **stare per** means "to be about (to do a thing)." The combination **essere per** is occasionally used with the same meaning.

124.

SUBJECT		SUBJECT OR DIS- JUNCTIVE OBJECT		DISJUNCTIVE OBJECT	
io	I			me	me <i>or</i> myself
tu	you			te	you <i>or</i> yourself
egli	he	lui	he; him		
		esso	he; him		
ella	she <i>or</i> you	lei	she <i>or</i> you; her <i>or</i> you		
		essa	she; her		
		noi	we; us; ourselves		
		voi	you; yourself; yourselves		
		loro	they <i>or</i> you; them <i>or</i> you		
		essi	they; them (masc.)		
		esse	they; them (fem.)		
				sè	himself <i>or</i> her- self <i>or</i> itself <i>or</i> your- self <i>or</i> themselves <i>or</i> yourselves

Lui non lo crede, ma io ne sono certo	<i>He doesn't believe it, but I am sure of it</i>
Guardi me	<i>Look at me</i>
Parli a lui	<i>Speak to him</i>
Tornò con noi	<i>He came back with us</i>

The Italian subject pronouns, when expressed, usually carry at least a slight emphasis. *Egli* and *ella*, however, are often used with little or no emphasis.

The disjunctive object pronouns carry emphasis when used as direct objects or with the preposition *a*. When used with other prepositions, they carry no emphasis.

125.

Il signore che era qui	The gentleman who was here
Il libro che vedete	The book that you see
Mi dia quello che ha portato	Give me what you have brought

The word **che** is used as a relative pronoun with reference to persons, things, or ideas. The combination **quello che** or **quel che**, literally "that which," is equivalent to the English demonstrative relative "what."

126. Lo vidi che giocava con quel ragazzo	I saw him playing with that boy
--	------------------------------------

A relative clause is often used in Italian in cases in which the English idiom calls for a present participle

EXERCISE XIX

1. *Translate:* dava diedi da' daresti deste dette do dessi danno dia darò diamo diedero dà dando dettero dai desse.

2. *Translate:* stiamo stettero sta stato stai stesse staremo stia stanno stette sto stessi stetti stava sta' starebbe stesti.

3. *Translate:* tu lo credi noi andavamo cerca-
rono lei lo diano a noi parlava di loro voi
andrete veda lui ella cantava lo porterà con sè
lo daranno a voi esse parlavano lo trovò lui io
partirò lo danno a me lo porterò con me essa ci
seguirebbe loro li trovarono presenterò te lo
compri lei seguite noi sarà portato da lui esso li
teneva lo portino loro essi pagheranno starà
con te lo diedi a lui egli dorme teneva me
lei tornerà li darò a lei lo porteranno con sè
riceverà voi trovò loro lo comprai per lei lui
entrò lo daremo a loro lo daremo loro.

4. *Translate:* 1. Come sta il malato? Sta peggio:
sono andati pel medico. 2. Lui li sentiva che parla-
vano, ma non riuscì a capire niente. 3. È la stessa cosa
che mi riferiste voi. 4. Loro n'ebbero prima e poi
ne diedero anche a noi. 5. Ho perduta la matita:
dammi la tua. Un momento: non ho che questa, e
sto per finire la composizione.

LESSON XX

127. The conjugation of fare, "to make," is as follows:

INFINITIVE	fare		
PRES. PART.	facendo		
PAST PART.	fatto		
	INDICATIVE	SUBJUNCTIVE	IMPERATIVE
PRESENT	faccio <i>or</i> fo	faccia	
	fai	faccia	fa' <i>or</i> fai
	fa	faccia	
	facciamo	facciamo	facciamo
	fate	facciate	fate
	fanno	facciano	
PAST	facevo, -a		
DESCRIPTIVE	facevi		
	faceva <i>etc.</i>		
PAST	feci	facessi	
ABSOLUTE	facesti	facessi	
	fece	facesse	
	facemmo	<i>etc.</i>	
	faceste		
	fecero		
FUTURE	farò		
	<i>etc.</i>		
PAST	farei		
FUTURE	<i>etc.</i>		

Fare is really a verb of the third conjugation. The infinitive fare represents a Latin original *facere*,

the regular stem is **fac-**, and the regular endings are those of the third conjugation. The present participle, the past descriptive, the past absolute second singular and first and second plural, and the past subjunctive are then regular.

128.

Lo feci venire	I had him come
Fece portare il denaro alla banca	He had the money carried to the bank
Fanno costruire delle case per gl'impiegati	They are having some houses built for the employees
Farò chiudere la porta	I will have the door closed
Sentii chiudere la porta	I heard the door closed

Fare used with an infinitive is often equivalent to the English causative "have." An Italian infinitive in this construction is often to be rendered by an English past participle. A similar construction often occurs with **lasciare**, **sentire**, **udire**, and **vedere**.

129.

Gli fece portare il denaro alla banca	He had him carry the money to the bank
Le fece portare il denaro alla banca	He had her carry the money to the bank
Gli lasciò portare il denaro alla banca	He let him carry the money to the bank
Gli sentì leggere la lettera	He heard him read the letter

When one of the verbs *fare*, *lasciare*, *sentire*, *udire*, or *vedere* has an indirect object of its own, and a dependent infinitive which has a direct object of its own, the indirect object of the main verb is in sense a direct object.

130.

A quel tempo faceva l'avvocato	At that time he was a lawyer
Fa caldo oggi	It's hot today
Non fa niente	It doesn't make any difference
Si fece rosso	He became red

Fare is used in an extraordinary number of common idioms, of which those listed above are typical. The combination *farsi*, when *si* is a direct object, usually means "to become."

131. due anni fa

or

due anni sono two years ago

The words *fa* and *sono* are often used, with expressions of time, in the sense "ago."

132.

Il signore con cui parlavo	The gentleman with whom I was talking
----------------------------	--

The word *cui* is chiefly used as a relative pronoun after a preposition.

133.

È un uomo le cui idee non mi sembrano giuste	He is a man whose ideas do not seem sound to me
---	--

The word **cui** is also used, with the definite article, as a relative possessive.

(134.

Võstra Signoria è molto buona Your Lordship is very kind,
you are very kind

Ella or Lei è molto buona or buono You are very kind, *lit.*, it
(*i.e.*, your Lordship) is
very kind

è molto buono You are very kind

The preceding phrases illustrate the development of the modern polite form of direct address. The first stage was the very common use of feminine titular nouns in polite address. The verb was of course in the third person, and a predicate adjective was feminine. The second stage, resulting from the fact that such a phrase as **Võstra Signoria** is too long for common utterance, was the use of the feminine pronoun of the third person to replace the feminine titular noun. The pronoun was often, but not always, written with a capital initial, to suggest the capitalized initials of **Võstra Signoria**. The verb remained in the third person; the predicate adjective sometimes remained feminine and sometimes became masculine if the person addressed was a man. This use is still common, but it has gradually given rise to the third stage, in which the expression of the subject pronoun (except for clearness or emphasis) is no longer regarded as necessary, and the predicate adjective regularly takes its gender from the sex of the person addressed.

In accordance with the usage thus developed, third person feminine pronouns are used as objects with reference to the person addressed, and the possessives of the third person are used with the value "your," as has been seen in earlier lessons. A natural reaction from the use of feminine pronouns in addressing men has begun to manifest itself, and has brought about the general use of *li* instead of *le*, already studied, as conjunctive plural direct object. The same tendency often results, in Tuscany, in the use of *lo* instead of *la* as conjunctive singular direct object, as in the phrase *arrivederlo*, "goodbye"; but this usage is not as yet generally accepted.)

EXERCISE XX

1. *Translate:* farebbe facciano fece fai fatto faranno fo facessero facevi facciate feci farai fanno facemmo fa farete fecero faccio faceste fa' farei facendo fate faccia facevo facciamo.

2. *Translate:* 1. Fammi il piacere di portarglieli. 2. Mentre faceva il soldato, sei mesi fa, ebbe la notizia della morte dello zio. 3. Gli fece vedere la lettera benchè non avesse finito di scriverla. 4. Chi è? è quel giovane milanese di cui si parlava ier l'altro. 5. Perchè Le lasciò credere che ci fosse stato? 6. Lo spiegammo loro tre volte, ma pare che non lo capiscano ancora. 7. è un pensatore profondo, la cui fama è

anche più grande all'estero che a casa. 8. Mi faccia il favore: ci vada a sentire se loro gliene hanno parlato. 9. Adesso si crede un grand'uomo: scommetto che si farà fare il ritratto. 10. Come farai, così avrai.

LESSON XXI

135. The conjugation of *dire*, "to say," is as follows:

INFINITIVE	dire		
PRES. PART.	dicendo		
PAST PART.	detto		
	INFINITIVE	SUBJUNCTIVE	IMPERATIVE
PRESENT	dico	dica	
	dici	dica	di'
	dice	dica	
	diciamo	diciamo	diciamo
	dite	diciate	dite
	dicono	dicano	
PAST	dicevo, -a		
DESCRIPTIVE	<i>etc.</i>		
PAST ABSOLUTE	dissi	dicessi	
	dicesti	dicessi	
	disse	dicesse	
	dicemmo	<i>etc.</i>	
	diceste		
	dissero		
FUTURE	dirò		
	<i>etc.</i>		
PAST	direi		
FUTURE	<i>etc.</i>		

Dire, like **fare**, is really a verb of the third conjugation. The infinitive **dire** represents a Latin original **dicere**, the regular stem is **dic-**, and the regular endings are those of the third conjugation. The present participle, most forms of the present tenses, the past descriptive, the past absolute second singular and first and second plural, and the past subjunctive are then regular.

136.

Sento un grido; vado	I heard a cry; I went to
alla porta; l'apro;	the door; I opened it; I
non vedo nessuno	saw no one

The present tense is often used in Italian as a vivid past.

137.

Se lo vedo, glielo dico	If I see him, I'll tell him so
Torno subito	I'll be back soon

The present tense is often used in Italian as a vivid future.

138.

Quale libro preferite?	Which book do you prefer?
	What book do you prefer?
Quale idea!	What an idea!

The word **quale** is used as an interrogative adjective or pronoun meaning "which" or "what." It is used also, like **che**, in exclamations, as an adjective equivalent to the English "what a."

139.

Ha scritto un romanzo e	He has written a novel and
una commedia la quale	a comedy which seems
mi pare molto buona	to me very good

The word *quale* is often used, with the definite article, as a relative pronoun, meaning in general "who" or "which."

140.

La vita è breve	Life is short
I cani sono fedeli	Dogs are faithful
Il signor Ghedini	Mr. Ghedini
Il Ghedini se n'è andato	Ghedini has gone away
L'Italia è chiamata il giardino del mondo	Italy is called the garden of the world

In many phrases, of which the above are typical, the definite article is used in Italian in cases in which the English idiom uses no article.

141.

Capì alla grossa	He understood in a general way
è un lavoro fatto alla meglio	It's a piece of work done clumsily

The feminine article is used with *a* in many elliptic idiomatic phrases, without reference to any particular noun.

EXERCISE XXI

1. *Translate:* dicemmo direte disse dico
 di' dicendo diranno dicevo direbbe dissi
 detto dicano dicevi dicono dice dissero

direi dici diceste dite dica diciamo dices-
sero dirai.

2. *Translate:* 1. Adesso me ne vò; e se ce lo trovo, ve lo mando subito. 2. Mi dica: Le hanno mai fatto vedere la loro collezione di monete antiche? 3. Quale di voi ha detto di voler parlarmi? 4. Mi disse che stava per partire: gli augurai il buon viaggio, e ci dicemmo addio. 5. Andò alla festa a dirglielo. 6. Sento la notizia del suo arrivo; ci vado; mi si dice che dorme ancora; torno a casa; aspetto un'ora e mezzo; ci ritorno, e lo trovo che fa colazione. 7. È partito pochi giorni sono per la Svizzera. 8. Si dice che lui ci vada ogni venerdì. 9. Il Bianchi tornerà un po' più tardi con quei due giovani, i quali non ci resteranno che un paio d'ore. 10. Dimmi chi pratici e ti dirò chi sei.

LESSON XXII

142.

Mi sono veduto	I have seen myself
Ci siamo divertiti	We have amused ourselves
Si erano perduti	They had lost themselves, they had been lost
Lei si è comprato dei libri	She has bought herself some books
Ti sei fatto male?	Have you hurt yourself?
Si era cominciato	They (<i>indefinite</i>) had begun
essere, not avere, is used in the formation of perfect tenses when a reflexive object accompanies the verb.	

The form of **essere** is to be translated by the corresponding form of the verb "to have."

The past participle in such cases usually agrees with the subject; but if the reflexive is indirect the past participle may agree with the subject, or with the direct object, or may remain in the masculine singular form regardless of both subject and object.

143. The cardinal numerals from 1 to 25, and certain higher numerals, are as follows:

uno	1	ventuno	21
due	2	ventidue	22
tre	3	ventitrè	23
quattro	4	ventiquattro	24
cinque	5	venticinque	25
sei	6	trenta	30
sette	7	quaranta	40
otto	8	cinquanta	50
nove	9	sessanta	60
dieci	10	settanta	70
undici	11	ottanta	80
dodici	12	novanta	90
tredici	13	cento	100
quattordici	14	dugento <i>or</i>	
quindici	15	duecento	200
sedici	16	trecento	300
diciassette	17	quattrocento	400
diciotto	18	cinquecento	500
diciannove	19	mille	1000
venti	20	due mila	2000

144. sono le due it's two o'clock
 sono le due e dieci it's ten minutes past two
 sono le due e un quarto it's quarter past two
 sono le due e mezzo it's half past two
 sono le tre meno un quarto it's quarter of three
 sono le tre meno dieci it's ten minutes of three

Phrases consisting of *sono*, the feminine plural form of the definite article, and a cardinal numeral, are used in telling the time of day.

145. il Dugento the thirteenth century
 il Trecento the fourteenth century
 il Quattrocento the fifteenth century
 il Cinquecento the sixteenth century
 il Seicento the seventeenth century
 il Settecento the eighteenth century
 l'Ottocento the nineteenth century
 il Novecento the twentieth century

The preceding Italian phrases, in which a century is named from the hundred that appears in its dates, are very commonly used in place of the more cumbersome phrases, *il secolo decimo terzo*, etc., which correspond to the English century designations.

146.

- Ce lo vedemmo tutti e due We both saw him there
 Si presentarono tutti e tre All three presented themselves

The phrase **tutti e due** means "both"; and the phrases **tutti e tre**, **tutti e quattro**, etc., mean "all three," "all four," etc.

- 147.** **una quindicina** fifteen or so
 un centinaio a hundred or so

The ending *-ina*, affixed to lower numerals, and the ending *-aio*, affixed to higher numerals, indicate each a number approximately equal to that of the numeral in question.

EXERCISE XXII

1. Translate: *mi sono trovato ti eri veduto
ci saremmo detto addio vi sareste trovati si è
cominciato a crederlo si era fatta rossa mi sarei
comprato dei libri se n'è andato si era detto che non
fosse vero mi si erano presentati vi siete fatto
male si sono divertiti.*

2. Pronounce and translate: *ottantotto cinquantadue sessantanove novantuno quarantasei
settantacinque centotrentadue trecentododici
quattrocentonovantasei settecentuno trecento-
quarantuno cinquecentoventiquattro centosette
ottocentottantasette duecentosessantatré quattro-
centonovantasei novecentosessantanove due-
centoquindici seicentodiciotto centoventinove.*

3. Translate: *sono le tre e venti sono le sei e mezzo
sono le nove meno venticinque sono le sette e dodici
sono le quattro meno cinque sono le undici e un quarto
sono le cinque e dieci sono le otto meno un quarto
sono le dieci e ventisei.*

4. *Translate:* l'arte del Cinquecento la musica del Settecento la poesia del Dugento la filosofia del Novecento la pittura del Trecento la scienza dell'Ottocento la scultura del Quattrocento la società del Seicento.

5. *Translate:* 1. Se n'erano andati tutti e due. 2. Pare che siano tornati allo stile del Seicento. 3. Il treno parte alle tre e ventitrè dopo mezzogiorno, e arriva a Siena verso le sette. 4. Se si fosse veduta a quel momento, credo che avrebbe cambiato maniera subito. 5. Gli si è dato qualche centinaio di lire.

LESSON XXIII

148. A list of irregular verbs not studied in the preceding lessons will be found on pages 140-49. As part of the present lesson, the student should read carefully the introductory statement of that list, and should enable himself to use the list for the identification of irregular forms. Section 1 of the exercise accompanying this lesson affords material for practice in such identification.

149.	ho fame	I am hungry
	ho sete	I am thirsty
	ho sonno	I am sleepy
	ho freddo	I am cold
	ho caldo	I am hot
	ho ragione	I am right
	ho torto	I am wrong

Avere stands with a noun object in a number of idiomatic phrases which correspond to English phrases consisting of "to be" and an adjective.

150.

Sono qui da tre giorni I have been here for three days
ero lì da tre giorni I had been there for three days

Italian uses a present tense with **da** and a phrase of time, whereas English in corresponding cases uses the present perfect tense with "for."

Similarly, Italian uses a past descriptive with **da** in cases in which English uses a past perfect with "for."

The Italian use of these tenses with **da** is exactly parallel to the French use of these tenses with *depuis*.

151.

è giovane, ma parla da He is young, but he talks
uomo like a man

Sarò da lei stasera I shall be at your house
 this evening

Un francobollo da dieci A ten-centesimi stamp
centesimi

The preposition **da** is used in many idiomatic senses, of which those illustrated above are typical. The use of **da** in the first instance corresponds to a French use of *en*; its use in the second instance corresponds to the use of the French *chez*.

152.

Aveva tolta la giacca He had taken off his jacket

Andò in Francia col fratello He went to France with his
 brother

In Italian usage the definite article suffices to carry the idea of possession when no real ambiguity results from absence of a possessive.

EXERCISE XXIII

1. *Identify these forms, by use of the List of Irregular Verbs on pages 140-49, and state in each case the infinitive of the verb in question:* apparve cocendo debba distinsero dorrà esce giuoco misi nacquero muori pianse pongono rimasto ruppi sa scrisse suona speso tenga talse trarrebbe varrà vieni vissi vuole concesso dispiacque indurrà ricoperse.

2. *Translate:* hanno fame avrà sete avrebbero sonno avevo freddo abbiamo caldo avevano ragione hai torto avevi fame ha sete avrai sonno avrebbe freddo hanno caldo ho ragione avete torto.

3. *Translate:* 1. Se vai da lui, ci troverai probabilmente anche l'amico fiorentino. 2. Aspettiamo da una mezz'ora, e se lui non si fa vedere fra dieci minuti non l'aspettiamo più. 3. Non è però un'azione da galantuomo. 4. Tira fuori il portafogli; ne cava un biglietto da venticinque lire; paga il conto; e parte senza dire una parola a nessuno. 5. Chi ha meno ragione grida più forte.

LESSON XXIV

153.	avere	to have
	cadere	to fall
	dolere	to grieve
	dovere	to owe
	giacere	to lie
	godere	to enjoy
	parere	to seem
	persuadere	to persuade
	piacere	to please
	potere	to be able
	rimanere	to remain
	sapere	to know
	sedere	to sit
	solere	to be accustomed
	tacere	to be silent
	temere	to fear
	tenere	to hold
	valere	to be worth
	vedere	to see
	volere	to wish

The preceding list is a complete list of the modern simple verbs of the second conjugation. The list of the twenty Italian infinitives should be memorized for the sake of eventual accuracy in pronunciation. In the infinitives of these verbs and of their compounds the stress rests on the first *e* of the ending: in all other infinitives in *-ere* the stress rests on the stem.

154. For this lesson the student should study, in the List of Irregular Verbs, pages 140-49, the verbs *cadere*, *persuadere*, *sedere*, *vedere*, *giacere*, *piacere*, and *tacere* (these last three verbs are parallel to each other in irregularity). These verbs should be studied with sufficient care to enable the student readily to identify their irregular forms.

- | | | |
|------|--------------------------------|-----------------------------------|
| 155. | <i>Sarà dal Rosati</i> | He is probably at Rosati's |
| | <i>Avrà sentito la notizia</i> | You have doubtless heard the news |

The future tense is often used in Italian instead of the present to convey an idea of probability or possibility or implied certainty.

- | | | |
|------|---------------|-------------|
| 156. | <i>eccomi</i> | here I am |
| | <i>eccola</i> | here she is |

Conjunctive pronouns are appended to the word *ecco* just as if it were a positive imperative verb form. It has in fact the force of an imperative meaning "behold," and corresponds to the French *voici* and *voilà*.

157.

- | | |
|-------------------------------|-----------------------------|
| <i>darsela a gambe</i> | to take to one's legs |
| <i>averla con una persona</i> | to be angry with a person |
| <i>farla a una persona</i> | to play a trick on a person |
| <i>farla finita</i> | to put an end to it |

The feminine conjunctive *la* is used in many idiomatic phrases without reference to any particular noun.

EXERCISE XXIV

1. *Translate:* caddero persuaso **siedono**
vedrei piaccia tacqui visto cadrò siedì
vide giaccio piacquero caddi persuase seggono
vedrà giacqui piacciono videro tacciamo.

2. *Translate:* 1. Se gli si è dato quanto credi, avrà adesso almeno quanto aveva prima. 2. eccoli che **siedono** all'ombra di quella quercia. 3. Lui però non ce li vide mai. 4. Le piace che ci siano andati? No. Le dispiace, allora? No: non mi fa niente. 5. Gliela faranno quando meno l'aspetta. 6. A quel punto *tacque*, benchè tutti credessero che avesse cominciato appena. 7. Gli altri *caddero*, e lui se la diede a gambe. 8. Adesso l'ha col Bruni: sarà perchè non gli *piacque* quel che disse il Bruni del suo fratello. 9. Non si è mai lasciato persuadere. 10. Sono le cinque e mezzo: certo ci sarà arrivato; e forse l'avranno già mandato indietro colla risposta.

LESSON XXV

158. For this lesson the student should study, in the List of Irregular Verbs, the verbs **dolere, parere, rimanere, sapere, solere, tenere, and valere.**

159.

La voce pareva **venisse** The voice seemed to come from
da quella camera that room, *lit.*, the voice it
seemed it came from that
room

Parere, even when impersonal in force, often follows the word which is the subject in the thought. In this construction the subjunctive often follows **parere** directly, without an intervening **che**. Note that the English idiom calls for a translation with "to" and the infinitive.

160.

Sapeva che erano arrivati He knew that they had
come

Seppe che erano arrivati He found out that they had
come

The past absolute of **sapere** has the special sense of "came to know," "found out."

161.

Ci sarebbe un posto per me? Is there a place for me?

Mi farebbe questo favore? Would you do me this
favor?

The past future is used in Italian, much oftener than in English, as a politely mild equivalent of the present or the future.

162.

Secondo lui avrebbero According to him they
anche un'altra villa have another villa too

L'armata sarebbe giunta The army is reported to
al confine have reached the boundary

The past future is often used in reporting a statement for the accuracy of which the speaker or writer disclaims responsibility.

163.

la casa la dovetti vendere

or

la dovetti vendere la casa I had to sell the house
a lui glielo diedi

or

glielo diedi a lui I gave it to *him*

When the object, direct or indirect, is for emphasis taken from its normal place after the verb and put at the beginning of the clause, it is usually repeated by a conjunctive pronoun.

Frequently also a conjunctive pronoun which anticipates the object stands with the verb even when the object is in its normal position.

164.

Ci porta qualche cosa di Are you bringing us some-
buono? thing good?

Non c'era niente di nuovo There was nothing new

Cosa studia d'interes- What are you studying
sante? that is interesting?

Vide un non so che di nero He saw something black

The preposition *di* is often used with a partitive value between a pronoun, or pronominal phrase, and an adjective.

The combination *un non so che* is often used with the meaning "something." It carries the idea of something indefinable.

EXERCISE XXV

1. *Translate:* paiono rimasto sa tenni
varrà duole parvero rimarrebbe sanno solito
tenga valse dolgono paiamo rimasero saprei
suole terrò valgono dolse parso rimangano
sappiamo sogliono tennero paia rimase sai
tengo valso.

2. *Translate:* 1. C'era però nelle sue parole un non so che di nuovo e di triste che non mi piacque punto. 2. Quell'altro pareva ci entrasse soltanto perchè fuori faceva tanto freddo. 3. Mi saprebbe dire il nome di quel signore? 4. Quel ragazzo ce lo trovai ancora questa mattina. 5. C'era stato con essi anche prima; e così seppi che è napoletano, e che ha fatto degli studi importantissimi nel campo della zoologia. 6. ecco quel che dice il giornale: "Sarebbe stato ritrovato a Ravenna un ritratto di Dante." 7. Gli dirò quel che ne penso, sa, a quell'avvocato! 8. erano già rimasti un'ora, e bisognava partire subito. 9. Quanto varrebbe? Non so: forse una ventina di lire. 10. Gli duole di non poter darvelo subito.

LESSON XXVI

165. For this lesson the student should study, in the List of Irregular Verbs, the verb *dovere*.

166.	COMPULSION	CERTAINTY	DESTINY	DUTY
<i>dave</i> <i>parlare</i>	he has to speak, he must speak	he must be speak- ing	he is to speak	
<i>doveva</i> <i>parlare</i>	he had to speak	he must have spoken	he was to speak	
<i>dovette</i> <i>parlare</i>	he had to speak			
<i>dovrà</i> <i>parlare</i>	he will have to speak			
<i>dovrebbe</i> <i>parlare</i>	he would have to speak			he ought to speak, he should speak
<i>ha dovuto</i> <i>parlare</i>	he has had to speak	he must have spoken		
<i>aveva</i> <i>dovuto</i> <i>parlare</i>	he had had to speak	he must have spoken		
<i>avrà</i> <i>dovuto</i> <i>parlare</i>	he will have had to speak			
<i>avrebbe</i> <i>dovuto</i> <i>parlare</i>	he would have had to speak			he ought to have spoken, he should have spoken

The main idea of **dovere** as auxiliary is compulsion. Each of its tenses may express this idea. Thus, **dève parlare** may mean "he is to speak," "he is compelled to speak," "he is obliged to speak," "he is forced to speak," "he must speak."

Besides this main idea **dovere** has at times three other ideas, each limited to certain tenses: the ideas of certainty, destiny, and duty.

It may express the idea of certainty in the present and in the past descriptive tenses, and in the two corresponding compound tenses. Thus, **dève parlare** may mean "he must be speaking," "he is evidently speaking," "he is certainly speaking."

It may express the idea of destiny in the present and past descriptive tenses. Thus, **dève parlare** may mean "he is to speak."

It may express the idea of duty in the past future and in the corresponding compound tense. Thus **dovrebbe parlare** may mean "he ought to speak," "he should speak" (when "should" means "ought to"). Notice that the past future and the corresponding compound tense are the only tenses of **dovere** which can be translated with "ought."

167.

Di giorno e di notte
Dove sta di casa?
Credo di sì

By day and by night
Where does he live?
I think so

Faceva di tutto per riuscire	He did everything he could to succeed
Quell'avarò di Giuseppe	That miser of a Joseph, that miserly fellow Joseph
Un monte detto di San Martino	A mountain called "San Martino"
Credo di aver detto tutta la verità	I think I have told the whole truth

The preposition **di** is used in a large number of idiomatic ways, some of which are illustrated above.

EXERCISE XXVI

1. *Translate, using forms of the English verb "to owe":* devo dovrà dovevi dovrebbero doveste dovendo debba dobbiamo doverono devono dovremo dovuto deve.

2. *Translate these phrases as expressing the idea of compulsion:* dovrà parlare devono parlar doveste parlare dovrebbero parlare dovevo parlare devi parlare dovrete parlare dovevano parlare dovette parlare dovremmo parlare abbiamo dovuto parlare avrete dovuto parlare avevano dovuto parlare avrei dovuto parlare.

3. *Translate these phrases as expressing the idea of certainty:* deve essere lì devono essere lì dovevano essere lì doveva essere lì hanno dovuto essere lì aveva dovuto essere lì.

4. *Translate these phrases as expressing the idea of destiny:* dobbiamo andare dovevi andare devo andare dovevamo andare devono andare dovevo andare dovete andare dovevano andare.

5. *Translate these phrases as expressing the idea of duty:* dovrei tornare avrei dovuto tornare dovresti tornare avresti dovuto tornare dovrebbe tornare avrebbe dovuto tornare dovrebbero tornare avremmo dovuto tornare dovrete tornare avrebbero dovuto tornare dovremmo tornare avreste dovuto tornare.

6. *Translate:* 1. Se non ce l'avessero trovato, avrebbero dovuto tornare alla città senza vedere nessuno della famiglia. 2. eccole finalmente: dovevano venire alle due, e sono adesso le tre meno venti. 3. Secondo quel che ne dice lui, quei loro quadri devono valere più di sessanta mila lire. 4. Avresti dovuto domandargli dove sta di casa. 5. Aveva fatto di tutto per salvare qualche cosa, ma ha dovuto cedere anche il poderetto.

LESSON XXVII

168. For this lesson the student should study, in the List of Irregular Verbs, the verbs **potere** and **volere**

169.	ABILITY	POSSIBILITY	SUCCESS
può parlare	he is able to speak, he can speak	he may speak	
poteva parlare	he was able to speak, he could speak	he might have spoken	
potè parlare	he was able to speak		he succeeded in speaking
potrà parlare	he will be able to speak	he may speak	
potrebbe parlare	he would be able to speak, he could speak	he might speak	
ha potuto parlare	he has been able to speak, he can have spoken	he may have spoken	
aveva potuto parlare	he had been able to speak he could have spoken	he might have spoken	
avrà potuto parlare	he will have been able to speak, he can have spoken	he may have spoken	
avrebbe potuto parlare	he would have been able to speak, he could have spoken	he might have spoken	

The main idea of **potere** is ability. Each of its tenses may express this idea. It has often the idea of possibility, which it may express in any tense except the past absolute. The past absolute has also the special sense "came to be able," "succeeded."

170. voglio parlare	I wish to speak
	I want to speak
	I will to speak
	I insist on speaking
	I <i>will</i> speak
	I try to speak
	I am glad to speak
	I am willing to speak
vorrei parlare	I should like to speak
non voglio parlare	I don't want to speak
	<u>I refuse</u> to speak

volere as auxiliary means usually "to wish" or "to want." It may, however, express almost any shade of volition, strong or weak, as indicated above. The past future equivalent of "I am glad to speak" is "I should like to speak." With a negative, **volere** often assumes a meaning as strong as "refuse."

171.

La parola "casetta" vuol dire "casa piccola"	The word "casetta" means "a little house"
Ci volle un'ora per finirlo	It took an hour to finish it
Mi vuol bene	He is fond of me, he loves me
Cosa vuole?	What can you expect?

Volere is used in many common idioms, of which those listed above are typical. With the last, compare the French *que voulez-vous?*

172.

Ieri ho veduto Giovanni e	Yesterday I saw	John and
la sorella	his sister	

Sono partiti un'ora fa	They left an hour ago
-------------------------------	------------------------------

The present perfect is often used instead of the past absolute in the statement of a recent action. This use of this tense, which is similar to a French use of the present perfect, is becoming more and more common in Italy; but the past absolute still remains the normal past tense.

173.

Non lo posso spiegare	I cannot explain it
Glielo volevo dare	I wanted to give it to him
Mi venne a cercare	He came to look for me

A conjunctive pronoun standing with a main verb is often in thought the object of a dependent infinitive. This is true even in some cases in which a preposition intervenes between the main verb and the infinitive.

EXERCISE XXVII

1. *Identify:*

possiamo	potrà	può	potè
passono	poterono	puoi	potesse
vogliono	vorremo	vuoi	valle
valli	vogliamo	vorreste	vollero.

2. *Translate these phrases as expressing the idea of ability:* potevano seguire potrà seguire possono seguire
potrei seguire potei seguire puoi seguire
potevo seguire hanno potuto seguire avrà potuto seguire
avevo potuto seguire avreste potuto seguire.

3. *Translate these phrases as expressing the idea of possibility:* posso perdere potremo perdere * potevano perdere
potreste perdere potevo perdere
può perdere ha potuto perdere avrà potuto perdere
avevi potuto perdere avremmo potuto perdere.

4. *Translate these phrases as expressing strong volition:* volevo pagare vuol pagare vorranno pagare
volle pagare vorrei pagare hanno voluto pagare
avrebbe voluto pagare aveva voluto pagare.

5. *Translate the same phrases as expressing weak volition.*

6. *Translate:* 1. Glielo volevo dare oggi ma per finirlo ci vorrà un'altra settimana. 2. Ce li ho veduti ieri, e ci possono tornare anche stamane. 3. Non gli vorrei dire una cosa della quale non gli potrei dimostrare la verità. 4. Stanno lì da una mezz'ora: ho detto loro che lui non tornerà che alle dieci, ma lo vogliono aspettare. 5. Chi non può fare come vuole, faccia come può.

LESSON XXVIII

174. For this lesson the student should study the verbs in *-endere*, *-idere*, and *-udere* given in the List of Irregular Verbs.

All past participles in *-eso* and all past absolutes in *-esi* correspond to infinitives in *-endere*.

All past participles in *-iso* and all past absolutes in *-isi* (except *misi*) correspond to infinitives in *-idere*.

All past participles in *-uso* and all past absolutes in *-usi* (except *fuso* and *fusi*) correspond to infinitives in *-udere*.

175.

Disse che ce l'avrebbe dato	He said that he would give it to us
--------------------------------	--

Speravo che sarebbe ve- nuto più presto	I hoped that you would come sooner
--	---------------------------------------

The past future perfect is often used in cases in which the English idiom requires the simple past future.

176.

Mi duole la testa	My head aches
Gli avete rubato il posto	You have stolen his place
Si levò il cappello	He took off his hat
Si era tagliato la mano	He had cut his hand

The indirect conjunctive pronouns often serve merely to indicate possession.

177.

Vorrei e questo e quello	I should like both this one and that one
O Giovanni o il fratello ci deve andare	Either John or his brother must go there
Chi saliva, chi scendeva	Some were going up, others were going down
Si vedeva dove un pezzo, dove un altro, dove una lunga distesa del fiume	One saw here a bit, there another, there a long stretch of the river
Non venne, sia che non avesse ricevuto la let- tera, sia che non volesse venire	He didn't come, either because he hadn't re- ceived the letter, or because he didn't want to come

Several Italian words assume special meanings when used as correlatives.

EXERCISE XXVIII

1. *Translate:* deciso difesi rise resero
chiuso scesi ucciso sorrise conclusero acceso
divisi prese decisero difeso risi rese chiu-
sero sceso uccisi sorriso concluse accesero
diviso presi.

2. *Translate:* 1. S'è fatto cavare due denti.
2. Dicevano che il concorso si sarebbe chiuso il dieci
giugno. 3. Credevo che saremmo arrivati prima di
loro. 4. L'avete chiusa quella porta? 5. Se glielo
vado a dire, mi ride in faccia. 6. Sia che fosse di-
sgrazia, sia che non sapesse fare, perdette tutto il suo e

gran parte di quel che gli aveva portato la moglie. 7. Si sentiva il cuore leggero per la gioia che avrebbe data a tutti e due. 8. I lumi non s'erano ancora accesi, e non ci si poteva vedere niente. 9. Mi prese la mano, mi disse che sapeva di aver avuto torto, e mi domandò se non lo volessi perdonare. 10. Questo mondo è fatto a scale, chi le scende e chi le sale.

LESSON XXIX

178. For this lesson the student should study the verbs *ardere*, *-cadere*, *correre*, *discutere*, *fondere*, *invadere*, *mettere*, *mordere*, *-primere*, *radere*, and *rodere*.

179.

Tornò senza averlo trovato	He came back without having found it
Ce lo darà prima di partire	He will give it to us before leaving

The Italian infinitive after a preposition often corresponds to an English present participle.

180.

Il parlare troppo gli ha costato caro	Talking too much has cost him dear
Nel cadere si tagliò la destra	In falling he cut his right hand

The Italian infinitive with a definite article often corresponds to an English present participle.

181.	davanti a noi	before us
	dietro a lui	behind him
	vicino alla casa	near the house
	venne incontro al	he came to meet his
	fratello	brother
	contro di loro	against them
	al di là del fiume	beyond the river

The prepositions **a** and **di** appear as the final members of many prepositional phrases.

182.

Ci mise davanti tutte le	He put all the papers
carte	before us
Le stavano vicino	They were standing near
	her
Gli venne incontro	She came to meet him

When the logical object of a prepositional phrase of which the final member is **a** is a personal pronoun, the use of a disjunctive pronoun is often avoided by putting a conjunctive pronoun before the verb, omitting the **a**, and treating the first member of the prepositional phrase as an adverb.

EXERCISE XXIX

1. *Translate:* corsi invasero messo morse
roso mise discussi concessero fuso esprese
arso misero morsi corsero raso espressi di-
scussero concesse invaso misi.

2. *Translate:* 1. Le corsero dietro, chiamandola
per nome. 2. Dovrebbe aiutarci lui invece di star

ll a divertirsi. 3. Il perdere quelle carte gli ha costato un mese di lavoro. 4. Si guardava attorno come se avesse paura che qualcuno lo vedesse. 5. è un giovane la cui maniera di parlare ci pare stranissima. 6. Si discuteva se si dovesse dirglielo subito. 7. Doveva parlargliene, ma al vederlo decise di tacere. 8. Il pensare è alle volte più difficile che l'agire. 9. Ci stava davanti, prontissimo a fare tutto quel che avremmo voluto. 10. Si mise il cappello e il soprabito, ma restò ancora una decina di minuti a chiacchierare.

LESSON XXX

183. For this lesson the student should study the verbs *chiedere*, *distinguere*, *nascondere*, *piovvere*, *rispondere*, *rompere*, *scrivere*, *-sistere*, *-solvere*, and *spegnere*.

184.

Trovato Giovanni che lavorava lì, gli diede il pacco	Having found John working there, he gave him the package
Vedutala in pericolo, corse ad aiutarla	Seeing her in danger, he ran to help her
Partiti gli altri, noi due ci mettemmo a studiare	When the others had gone, we two began to study
Contenta lei, la cosa andrà bene	If she is content, the thing will go all right

The past participle is often used to form an absolute clause with a noun or pronoun. Such clauses can usually be translated by use of the English present perfect participle, as "having seen," "having gone."

etc.; but the English idiom often requires a present rather than a perfect participle, and often prefers a temporal or a conditional clause. The past participle thus used generally agrees in gender and number with the noun or pronoun with which it is associated; but if the person whose action is expressed in the past participle is also the subject of the sentence, the past participle may agree in gender and number with that subject.

As the last example shows, adjectives are used like participles to form absolute clauses.

185.

Tornati che furono, trovarono pronto ogni cosa When they returned, they found everything ready

A clause consisting of a past participle, **che**, and a form of **avere** or **essere** is often used as the equivalent of an ordinary temporal clause with **quando**.

186.	libro	book	librone	big book
	faccia	face	faccione	large face
	bene	well	benone	very well

The augmentative ending *-one* normally denotes a relative increase in size or in intensity. This ending, and the endings discussed in the following paragraphs, are used very freely in Italian. Their force, however, cannot always be rendered by English adjectives or adverbs. Sometimes they indicate a gradation too slight to be accounted for in translation; sometimes the word produced by their use has come to have a

special meaning in which the original force of the ending is lost.

187.

fanciullo	boy	fanciullino	little boy
bello	beautiful	bellino	pretty
mamma	mother	mammina	dear little mother
casa	house	casetta	little house
campana	bell	campanella	little bell

The endings *-ino*, *-etto*, *-ello*, the corresponding feminine endings, certain endings derived from these, such as *-icino* and *-erello*, and certain other endings, such as *-otto*, *-uccio*, and *-uolo*, are diminutive endings, and normally denote relative diminution in size or in intensity. Many of them may carry the idea of affection; some of them may carry the idea of contempt.

188. tempo weather tempaccio bad weather

The ending *-accio* denotes worthlessness or disagreeableness.

EXERCISE XXX

1. *Translate:* nascosero ruppi risoluto chiese distinsero piove spento scrisse risposi chiesi esistito nascose ruppero chiesto distinse scrissi risposto piove rotto chiesero nascosi distinto.

2. *State for each of these words whether the ending denotes largeness, smallness, or worthlessness or disagreeableness:* lagrimetta nasone lezioncina parolaccia manina canaletto figliuolo poverello

visaccio piazzetta lumicino cassone salotto
 paesuccio cavallaccio cappellone poveretto cit-
 tadina cosuccia violino violone violoncello
 dottorellucciaccio.

3. *Translate:* 1. Fattagli la domanda, gli stavano attorno ad aspettare la risposta. 2. Quella lettera me la scrisse prima di partire per Genova. 3. Sentito che sarebbe andata da voi, le chiesi se ce la potessi accompagnare. 4. Si doveva andare oggi, ma, malata lei, e con questo tempaccio, bisognava restare a casa. 5. Partiti che furono, cominciarono tutti a parlare non di lei ma della sorellina. 6. Hanno risoluto di andargli incontro loro stessi. 7. Vedute quelle carte, si capì che non valeva la pena di proseguire. 8. S'è rotto la gamba, poveretto, e chi sa quando potrà tornare al lavoro. 9. Rispostogli che sarebbe tornato alle nove, se n'andò in fretta. 10. Portava un cappellone che le nascondeva mezza la faccia.

LESSON XXXI

189.	conoscere	to know
	conosco	I know
	conosci	you know
	conoscono	they know
	conosca	let him know
	conoscano	let them know
	piangere	to weep
	piango	I weep
	piangono	they weep

In verbs of the third conjugation in which the infinitive ends in *-cere* or *-gere* no *i* is inserted before the present endings *-o*, *-ono*, *-a*, *-ano*. A variation in the sound of the stem thus results; but since this variation is common to all these verbs it is not regarded as an irregularity.

190. For this lesson the student should study the verbs *conoscere*, *crescere*, *nascere*, *torcere*, and *vincere*.

191.	<i>mi volto</i>	I turn
	<i>mi muovo</i>	I move
	<i>mi alzo</i>	I rise
	<i>mi fermo</i>	I stop
	<i>mi sveglio</i>	I awake
	<i>mi batto</i>	I fight
	<i>mi pento</i>	I repent

Italian uses the reflexive construction in many cases in which English uses an intransitive verb. In some such cases, as in the first five in the foregoing list, the meaning of the Italian verb as reflexive is clearly the intransitive equivalent of the meaning of the same Italian verb as transitive. In other cases, as in the next-to-last example above, the meaning of the Italian verb as reflexive is an idiomatic meaning not obviously related to that of the verb as transitive. In other cases, as in the last example above, the verb is used only as reflexive.

192. mi accorgo di lui	I perceive him
mi ricordo di lui	I remember him
mi scordo di lui	I forget him

In some cases an Italian reflexive verb, though really intransitive in force, is with the following preposition equivalent, through difference in idiom, to an English transitive verb.

193.

Tolse la scatola a Giovanni,	He took the box from
e la diede a Francesco	John and gave it to
	Francis
Tocca a Lei	It's your turn.
Penserete a me, non è vero?	You will think of me, will
	you not?
Stava lì a lavorare	He was there working
A leggere quel che scrive lo	If you read what he
crederebbe pazzo	writes you would think
	him crazy
Al vederlo, fuggirono	On seeing him they fled
Oggi a otto	A week from today
Una macchina a vapore	A steam engine

The preposition *a* is used in a large number of idiomatic ways, some of which are illustrated above.

194.

0 come credi di finirlo?	How do you think you
	will finish it?
Che le pare una bella	
azione? or	
0 che le pare una bella	Does it seem to you a
azione?	worthy action?

The words **o** and **che**, singly or together, are often used, without translatable force, to introduce questions.

EXERCISE XXXI

1. *Translate:* crescono nasce torto vinca
conobbi cresciuto nasce torsi vincono
conosci crebbero nascono vinse conobbero
cresce nato vinci conosciuto crebbe nac-
quero vinto.

2. *Translate:* mi voltai si muovono si alzò
fermatevi ti sveglierai ci batteremmo vi pentiste
si volterebbe muoversi alzati si fermino mi
svegliai si battono ti pentiresti voltandosi si
muova si alzavano ci fermammo si svegli
battendoci mi pentii me ne ricordai mi sono
svegliato si era voltato ci saremo fermati vi
sareste alzati si sono battuti se ne sono pentiti
me n'ero scordato.

3. *Translate:* 1. Lo conosciamo di vista, ma non
ci è stato presentato. 2. Ho fatto io tutto quel che ho
potuto: ora gli tocca a lui. 3. Si svegli, signore,
fra venti minuti si arriva a Bologna. 4. O che si
lascerà vincere così? 5. Sta a Roma da sei mesi a
studiare l'architettura del Cinquecento. 6. Lei pensa
sempre a quel figliuolo che perdette due anni sono.
7. Che lo conosci quel pittore francese? 8. Oggi a
otto ci vedremo dallo Zanetti. 9. Dante nacque a
Firenze nel milleduecentosessantacinque. 10. Non
si scordi di noi.

LESSON XXXII

195. For this lesson the student should study the verbs in *-ggere* and *-ngere* given in the List of Irregular verbs.

196.

andava al teatro

io si andava al teatro

io si era andati al teatro

We went to the theater

We had gone to the theater

A third singular verb form with *si* is often used instead of a first plural form. The subject pronoun *si* is sometimes expressed in connection with such a phrase.

197.

che se ne vada

che ci abbia lasciati?

che lo farò

rimase qui una settimana, che ci aveva molto da fare

gli diede molte monete, che n'ebbe piene le tasche

Let him go away

Can he have left us?

I certainly will do it

He stayed here a week, as he had much to do here

He gave him many coins, so that he had his pockets full

The conjunction *che* is used in many idiomatic constructions, some of which are illustrated above. The first three are really elliptic. A main verb expressing command is implicit in the first case. *Che se ne*

vada does not differ in meaning from **se ne vada** as used without the **che** when the subject is really in the third person. In the second case some such introductory phrase as "can it be" is implicit; and in the third case some such phrase as "it is true." In the fourth case the **che** serves as a weak conjunction of cause; and in the last case it serves as a weak conjunction of result.

198.

Pensava a quel problema	He was thinking of that problem
Ci pensava	He was thinking of it
Rinunziò all'onore	He gave up the honor
Ci rinunziò	He gave it up

The adverb **ci** is used as a conjunctive pronominal equivalent of a phrase consisting of the preposition **a** and a pronoun which does not refer to a person.

199. Cosa c'è?	What is it?
	What is the matter?
Ci avrebbe un fiammifero?	Have you a match?

The adverb **ci** is used idiomatically in many cases without translatable force.

EXERCISE XXXII

1. *Translate:* leggo protesse fritto lessi
regge fissi afflitto legga strugge fitto pro-
teggono resse stringono finsero spinto giunsi

tinge piansi unto cinse piangi stretto
giungo piansero.

2. *Translate:* 1. Noi si rimarrà ancora un mese.
2. Che sia lui che ha fatto questo? 3. Ci penserò
stasera, e domani Le farò nota la mia risoluzione.
4. S'era giunti al ponte quando lei si fermò ad aspettare
gli altri. 5. Ci s'è andati ieri, ma essi non c'erano.
6. Che studi, se vuol formarsi un'opinione intelligente.
7. Cosa c'è? C'è stato uno scontro di automobili, lì
nella piazzetta. 8. Giunti là, non sapevano cosa
fare. 9. Prima non lo volevo leggere; ma adesso
che me n' ha dato una copia lui stesso, sì che lo leggerò.
10. O che ci crede Lei che loro ci abbiano ragione?

LESSON XXXIII

200. For this lesson the student should study the
verbs *accorgersi*, *dirigere*, *porgere*, *scorgere*, *sorgere*,
spargere, *sporgere*, and *volgere*.

201.

Se ci fosse stato lui, non
sarebbe successo questo

or

Se c'era lui, non succedeva If *he* had been there, this
questo wouldn't have happened

The past descriptive is sometimes used as a substitute for the past perfect subjunctive after *se*, and for the past future perfect in a conclusional clause.

202.

Si godevano la bella vista	They were enjoying the beautiful view
S'immagini che scena!	Imagine what a scene!
Se lo tenga il libro	Keep the book (for yourself)

An indirect reflexive pronoun without translatable force is in many cases associated with a transitive verb.

203. The ordinal numerals from 1st through 12th, and some of the higher ordinals, are as follows:

primo	1st	undecimo	
secondo	2d	or	
terzo	3d	decimo primo	11th
quarto	4th	duodecimo	
		or	
quinto	5th	decimo secondo	12th
sesto	6th	ventesimo	20th
settimo	7th	trentesimo	30th
ottavo	8th	quarantesimo	40th
nono	9th	cinquantesimo	50th
decimo	10th	centesimo	100th

EXERCISE XXXIII

1. *Translate:* dirigono scarto parse mi
 accorsi sparge sporgono valto sorge diresse
 scarsi parga mi accorgo sparsero sparge valsi
 sorto dirigo scarsero parto si accorse sparsi
 sporto valgono.

2. *Translate:* 1. Non s'accorse che il treno era già in movimento. 2. Fra i papi più famosi del Rinascimento si nominano Niccolò quinto, Pio secondo, Sisto quarto, Alessandro sesto, Giulio secondo, e Leone decimo. 3. Se ci pensavano un po' più a lungo, non gli rispondevano così. 4. M'immaginavo che ne sareste contenti. 5. Vide il pacco e se lo prese senza nemmeno ringraziarci. 6. Il Castiglione è uno dei letterati più eminenti del secolo decimo sesto. 7. Dirige l'orchestra da qualche mese un giovane maestro siciliano. 8. Mi ero accorto della loro intenzione, ma non mi toccava a me ad impedirli. 9. Lì almeno ci godremo un buon pranzo. 10. Troverai quella regola nella ventesima nona lezione.

LESSON XXXIV

204. For this lesson the student should study the verbs *cogliere*, *scegliere*, *sciogliere*, *tagliere*, and *vivere*.

205.

Spero che venga	I hope that he will come
Non c'è pericolo che lo perdano	There is no danger that they will lose it
Cerca uno che glielo spieghi	He is looking for someone who will explain it to him
Speravo che venisse	I hoped that he would come

Non c'era pericolo che lo	There was no danger that
perdessero	they would lose it
Cercava uno che glielo	He was looking for some-
spiegasse	one who would explain
	it to him

The present subjunctive is in several types of clauses to be translated by the future.

The past subjunctive in the same types of clause is to be translated by the past future.

206.

Canta meglio che non	She sings better than she
sucna	plays
Quanto non darei a vederlo	How much I would give to
qui ancora!	see him here again!
Aspettai finchè non tornò	I waited until he returned

The word **non** is often used without translatable force in clauses of the first two types illustrated above: that is, when two actions are compared and in rhetorical questions. The word **finchè** in itself means "as long as"; the combination **finchè non** therefore means "until."

207.

Le piace? Se mi piace!	Do you like it? Like it?
	i.e., I like it very much

The conjunction **se** is often used to introduce a clause which consists chiefly of repetition of part of a question and is in effect an emphatic answer to the question.

EXERCISE XXXIV

1. *Translate:* scelgo sciolto toglie vissi
 cogli scelto sciolgono tolsero vissuto colga
 scelse sciolsi tolto vivrà colsero scegli
 scioglie tolsi vissero.

2. *Translate:* 1. Può essere che scelgano lui, ma quell'altro lo conoscono tanto meglio! 2. Gli tolse la lettera e se la mise in tasca. 3. Noi si sperava che ci scrivesse spesso. 4. L'ho studiato più che non pare. 5. Che conoscete quel giovane ch'è entrato or ora? Se lo conosco! è mio cugino! 6. Temono che non viva se rimane lì. 7. Mi aveva consigliato di leggere prima una delle sue commedie, ma scelsi invece il suo ultimo romanzo. 8. Faccia venire o un uomo o un ragazzo che ci guidi alle rovine. 9. Finchè non li pubblica, non si saprà se quei suoi studj sulla poesia popolare siano così importanti come crede lui. 10. Lorenzo de' Medici visse nel secolo decimo quinto.

LESSON XXXV

208. porre to put
 ponendo putting
 ponete you are putting

In several verbs of the third conjugation the infinitive is itself irregular. In all such verbs the regular stem appears in the present participle.

209. For this lesson the student should study the verbs *bere*, *cucere*, *-durre*, *muovere*, *nucere*, *per-cuotere*, *porre*, *scuotere*, and *trarre*.

210.

Basta che lo dica

It is enough that he say so,
it is enough that he should
say so, it is enough for
him to say so

Bastava che lo dicesse

It was enough that he should
say so, it was enough for
him to say so

The present subjunctive used after an impersonal verb is to be translated by a present subjunctive, by a phrase with "should," or by an infinitive phrase with "for"; the past subjunctive in one of the two latter ways.

211.

Va' senza che lui ti veda

Go without his seeing you

Me ne andai senza che
lui mi vedesse

I went without his seeing me

Senza che with a subjunctive is to be translated by "without" with a present participle.

212.

distintamente

distinctly

specialmente

specially

The adverb ending *-mente* corresponds to the English ending *-ly*.

213.

Il vecchio parlava lento

The old man was speaking
slowly

A predicate adjective has often the value of an adverb.

EXERCISE XXXV

1. *Translate:* pose bevessi cuoce condotto
 mossi nociuto percuote scossero trarrà pon-
 gono beve cotto condussi muova noeque
 percotendo scosso trae porrei bevono cossi
 condurrete moviamo trasse posto coceva condurreste
 mosso traendo.

2. *Translate:* 1. Non è possibile che facciano questo! 2. S'era posta alla finestra, e Mario le stava accanto. 3. Bisognava che li conducesse fino alla porta della stazione. 4. Eppur si muove. 5. Bisognerebbe dirgli che se non parla chiaro non si saprà cosa voglia dire. 6. Le piacerebbe che se ne scordassero? 7. Non sapevano se farsi avanti o trarsi indietro. 8. Non è necessario che ci vadano tutti e due: basta che ci sia o l'uno o l'altro. 9. Scosse la testa, e gli rispose freddamente che non si moverebbe. 10. Traduca ora l'ultima frase.

LESSON XXXVI

214. For this lesson the student should study the verbs aprire, coprire, offrire, soffrire, apparire, comparire, sparire, fuggire, morire, salire, seppellire, udire, uscire, and venire.

215.

Gli venne riferito tutto il colloquio The whole conversation was reported to him

Venire is often used instead of **essere** in the formation of passive verbal phrases.

216.

Vuole che vengano	He wants them to come
Permetta ch'io gli parli	Allow me to speak to him
Disse che lo facessero subito	He told them to do it at once

The subjunctive after a verb of desire or concession is generally to be translated by an infinitive phrase, the subject of the Italian subordinate clause becoming the object of the main verb in English.

217.

Lo trattavano come fosse un vecchio amico	They treated him as if he were an old friend
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When *come* is used with a past subjunctive it is equivalent to *come se*, and means "as if."

218.

Gli diedi il libro perchè lo leggesse	I gave him the book in order that he should read it
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Perchè with the subjunctive means generally "in order that."

EXERCISE XXXVI

1. Translate:	aperto	appaiono	fuggo	coperse		
	vieni	comparvero	morto	offersi	salga	sepolto
	odi	escano	muori	vennero	sofferto	sparve
	apersi	apparso	coperto	compaio	morrà	offerto

salgono oda esce vengono sofferirsi apparvero
muoiono verrà.

2. *Translate:* 1. è proibito che si esca senza ottenere un permesso. 2. Mi era parso molto strano, ma ieri l'udii spiegare in un altro modo, ed ora mi pare chiarissimo. 3. Fecero così perchè lui capisse che sapevano di aver ragione. 4. Voleva che tutti salissero. 5. Saputo il fatto, venne aperta una sottoscrizione in favore del poveretto. 6. Dica loro che gli offrano tutto il denaro disponibile. 7. Non permise che gli venissero incontro. 8. Dante morì a Ravenna nel milletrecentoventuno. 9. Fuggì colla scatola come avesse paura che gliela togliessero. 10. Dopo la pioggia viene il bel tempo.

LIST OF IRREGULAR VERBS

219. The following list is intended to afford a means of identifying forms of irregular verbs (other than **avere**, **essere**, **andare**, **dare**, **stare**, **fare**, and **dire**, which are studied in Lessons XI-XXI). After each infinitive are given: first, the past participle, if irregular; then all irregular forms of the present indicative; then the first singular of the present subjunctive, if irregular; then the three imperative forms, if they differ from corresponding forms of the present indicative; then the past absolute first singular, if irregular; then the future first singular, if irregular.

Forms separated from each other by semicolons are forms of different tenses. Forms separated from each other by commas are forms of the same tense.

If the first form given after an infinitive ends in *-so* or *-to* it is a past participle (except **posso** and **so**). If it ends in *-o* preceded by any other letter than *s* or *t* it is present indicative first singular.

All forms ending in *-i* which are followed by no punctuation or by a semicolon are past absolute first singular (except **accortosi**, which consists of the past participle **accorto** and the reflexive **si**).

It is to be understood that the second and third singular of the present subjunctive are identical with the first singular of that tense; that the first plural is identical with the first plural of the present indicative; that the second plural has the same stem as the

first plural, and has the regular ending; and that the third plural has the same stem as the first singular, and has the regular ending.

If the forms of the imperative are not given, it is to be understood that they are identical with the corresponding forms of the present indicative.

If the first singular of the past absolute is irregular, it is to be understood that the third singular and third plural have the same stem, and have respectively the endings *-e* and *-ero*.

If the first singular of the future is given, it is to be understood that the same stem appears in all forms of the future and past future.

All forms for which no indication to the contrary is given are regular.

Compound verbs are not given in the list. If, therefore, the form which one desires to identify is a compound form (*e.g.*, if it begins with such a prefix as *con-*, *in-*, *per-*, or *ri-*) the corresponding simple form should be sought in the list. The list will in such a case serve to locate the form, but will not give the meaning of the verb, which must be sought in the vocabulary (or in a dictionary).

In all verbs of the third conjugation in which the last vowel of the stem is *e* or *o*, the *e* or *o* has the same quality—open or close—in the stem-stressed present forms as in the infinitive: *accendere*, *accendo*; *cre-scere*, *cresco*; *correre*, *corro*; *mordere*, *mordo*.

Verb forms other than the infinitive have been entered in the main column only when they are alphabetically at some distance from the corresponding infinitive: *i.e.*, when they differ from the infinitive in the second letter, and stand more than two entries away from the infinitive in alphabetical order. This system saves much space; but it means that the student in consulting the list must often look a little above or below the point at which the form he is seeking to identify might be expected to appear.

A few regular forms appear in the list, for various special reasons of convenience: past participles in *-ciuto*; present forms of *aprire*, *coprire*, *offrire*, and *soffrire*; and regular forms which alternate in use with irregular forms.

Three examples of the use of the list are given herewith. Suppose it is desired to identify the form *siedano*: the student finds in the list the entry "*sied-see sedere*"; turns to the entry *sedere*; sees the form *sieda* given as a form of the present subjunctive first singular; thereby identifies *siedano* as a form of the present subjunctive third plural of *sedere*; and infers that its meaning is "let them sit." Suppose it is desired to identify the form *mosse*: the student turns in the list to the point alphabetically proper for such a form; finds no entry beginning *mos-*, but just below the point in question finds the entry *muovere*; sees the form *mossi* given as past absolute first singular;

identifies *mosse* as past absolute third singular; and infers that its meaning is "he moved." Suppose it is desired to identify the form *condotto*: the student, after recognizing that *condotto* is a form of a compound verb, looks for *-dotto*; finds the entry "*-dotto see durre*"; turns to *-durre*; sees *-dotto* given as past participle; and infers that *condotto* is the past participle of *condurre*. For the meaning he must look in the vocabulary.

accendere to light: *acceso*; *accesi*

accorgersi to perceive: *accortosi*; *mi accorsi*

affliggere to afflict: *afflitto*; *afflissi*

alludere to allude: *alluso*; *allusi*

apparire to appear: *apparito* or *apparso*; *appaio*,
appaiono; *appaia*; *apparsi* or *apparvi*

aprire to open: *aperto*; *apro*, *aprono*; *apra*; *aprii* or
apersi

ardere to burn: *arso*; *arsi*

bere or *bevere* to drink: *regular stem bev-*; *bevvi*

cadere to fall: *caddi*; *cadrò*

-cadere: *-casso*; *-cassi*

chiedere to ask: *chiesto*; *chiedo* or *chiedgo*, *chiedono*
or *chiedgono*; *chieda* or *chiedga*; *chiesi*

chiudere to close: *chiuso*; *chiusi*

cingere to gird: *cinto*; *cinsi*

-cludere: *-cluso*; *-clusi*

coc- *see cuocere*

cogliere to pluck: *colto*; *colgo*, *colgono*; *colga*; *colsi*

comparire to appear: comparso; comparisco *or*
compaio, compariscono *or* compaiono; comparisca
or compaia; comparii *or* comparsi *or* comparvi

conoscere to know: conosciuto; conobbi

coprire to cover: coperto; copro, coprono; copra;
coprii *or* copersi

correre to run: corso; corsi

crescere to grow: cresciuto; crebbi

cuccere to cook: *regular stem* coc-; cotto; cuccio *or*
cucco, cucci, cuce, cucciono *or* cucono; cuccia
or cucca; cossi

debb- *see* dovere

decidere to decide: deciso; decisi

dev- *see* dovere

difendere to defend: difeso; difesi

dirigere to direct: diretto; diressi

discutere to discuss: discusso; discussi

distinguere to distinguish: distinto; distinsi

dividere to divide: diviso; divisi

dolere to pain: dolgo, duoli, duole, dogliamo, dolgono;
dolga; dolsi; dorrò

-dotto *see* durre

dovere to owe: devo *or* debbo, devi, deve, dobbiamo,
devono *or* debbono; debba; dovrò

duol- *see* dolere

-durre: *regular stem* -duc-; -dotto; -dussi; -durrò

esc- *see* uscire

figgere to fix: fitto; fissi

fingere to feign: finto; **finsi**

- fondere to melt: **fuso; fusi**
 friggere to fry: **fritto; frissi**
 fuggire to flee: **fuggo, fuggono; fuga**
 fusi, fuso *see fondere*
 giacere to lie: **giaciuto; giaccio, giacciamo, giacciono;**
 giaccia; giacqui
 giocare to play: **gioco or giuoco (and -o- or -uo- in all**
 other stem-stressed forms)
 giungere to arrive: **giunto; giunsi**
 invadere to invade: **invaso; invasi**
 leggere to read: **letto; lessi**
 mettere to put: **messo; misi or messi**
 mordere to bite: **morsso; morsi**
 morire to die: **morto; muoio, muori, muore, muiono;**
 muoia; morirò
 muovere to move: *regular stem mov-*; **mosso; muovo,**
 muovi, muove, muovono; muova; mossi
 nascere to be born: **nato; nacqui**
 nascondere to hide: **nascosto; nascosi**
 nuocere to harm: *regular stem noc-*; **nuoco, nuoci,**
 nuoce, nucono; nuoca; nocqui
 od- *see udire*
 offendere to offend: **offeso; offesi**
 offrire to offer: **offerta; offro, offrono; offra; offrii**
 or offersi
 parere to seem: **parso; paio, paiano, paiono; paia;**
 parvi; parrò
 -pendere: **-peso; -pesi**

percuotere to strike: *regular stem* percot-; percosso;
percuoto, percuoti, percuote, percuotono; percuita;
percossi

perdere to lose: perduto *or* perso; perdei *or* persi

persuadere to persuade: persuaso; persuasi

piacere to please: piaciuto; piaccio, piacciamo,
piacciono; piaccia; piacquì

piangere to weep: pianto; piansi

pingere to paint: pinto; pinsi

piovere to rain: piovette (*past abs. 3d sing.*)

porgere to present: porto; porsi

porre to put: *regular stem* pon-; posto; pongo, pongono;
ponga; posi; porrò

potere to be able: posso, puoi, può, possiamo, possono;
possa; potrò

prendere to take: preso; presi

-primere: -presso; -pressi

proteggere to protect: protetto; protessi

pungere to prick: punto; punsi

radere to shave: raso; rasi

reggere to support: retto; ressi

rendere to give back: reso; resi

ridere to laugh: riso; risi

rimanere to remain: rimasto *or* rimaso; rimango,
rimangono; rimanga; rimasi; rimarrò

rispondere to answer: risposto; risposi

rodere to gnaw: roso; rosi

rompere to break: rotto; ruppi

salire to go up: salgo, salgono; salga

- sapere to know: so, sai, sa, sappiamo, sanno; sappia;
sappi, sappiamo, sappiate; seppi; saprò
- scegliere to choose: scelto; scelgo, scelgono; scelga;
scelsi
- scendere to go down: sceso; scesi
- sciogliere to loosen: sciolto; sciolgo, sciolgono;
sciolga; sciolsi
- scorgere to perceive: scorto; scorsi
- scrivere to write: scritto; scrissi
- scuotere to shake: *regular stem* scot-; scosso; scuoto,
scuoti, scuote, scuotono; scuota; scossi
- sedere to sit: sièdo *or* sèggo, sièdi, siède, sièdono *or*
sèggono; sièda *or* sègga
- seppellire to bury: seppellito *or* sepolto
- seppi *see* sapere
- sièd- *see* sedere
- sistere: -sistito
- so *see* sapere
- soffrire to suffer: sofferto; soffro, soffrono; soffra;
soffrii *or* soffersi
- solere to be accustomed: solito; soglio, suoli, suole,
sogliamo, sogliono; soglia
- solvere: -soluto
- sonare to sound: sono *or* suonò (*and -o- or -uo- in all
other stem-stressed forms*)
- sorgere to rise: sorto; sorsi
- spargere to scatter: sparto *or* sparso; sparsi
- sparire to disappear: sparì *or* sparvì
- spegnerè to put out: spento; spenti
- spendere to spend: speso; spesi

spingere to push: spinto; spinsi

sporgere to project: sporto; sporsi

stringere to bind: stretto; strinsi

struggere to melt: strutto; strussi

suol- *see* solere

suon- *see* sonare

tacere to be silent: taciuto; taccio, tacciamo, tacciono;
taccia; tacqui

tendere to extend: teso; tesi

tenere to hold: tengo, tieni, tiene, tengono; tenga;
tenni; terrò

tingere to dye: tinto; tinsi

togliere to take: tolto; tolgo, tolgono; tolga; tolsi

tonare to thunder: tono *or* tuono (*and* -o- *or* -uo- in all
other stem-stressed forms)

torcere to twist: torto; torsì

trarre to draw: *regular stem* tra-; tratto; traggo,
traggono; tragga; trassi; trarrò

tuon- *see* tonare

uccidere to kill: ucciso; uccisi

udire to hear: odo, odi, ode, odono; oda

ungere to anoint: unto; unsi

uscire to go out: esco, esci, esce, escono; esca

valere to be worth: valuto *or* valso; valgo, valgono;
valga; valsi; varrò

vedere to see: veduto *or* visto; vidi; vedrò

venire to come: venuto; vengo, vieni, viene, vengono;
venga; venni; verrò

vincere to conquer: vinto; vinsi

visto *see* vedere

vivere to live: vissuto; vissi; vivrò

volere to wish: voglio *or* vo', vuoi, vuole, vogliamo,
vogliono; voglia; vogli, vogliamo, vogliate; volli;
vorrò

volgere to turn: volto; volsi

THE PRONUNCIATION OF *E, O, S, AND Z*

220. The following statements will afford some guidance in the pronunciation of the four doubtful letters when reading books in which phonetic symbols are not used. No symbols are used in the words given as examples in this section.

Unstressed *e* is always close.

cessare empire deridere

Stressed *e* is close in the endings *-esco, -ese, -essa, -etto, -ezza, -mente, -mento*.

Francesco poveretto facilmente

Stressed *e* is open in the endings *-ello, -ente, -enza*.

fratello evidente eloquenza

Stressed *e* is open in the group *ie*.

diede Pietro viene

Unstressed *o* is always close.

confidare operaio ottagono

Stressed *o* is close in the endings *-oce, -oio, -one, -ore, -oso*.

croce azione dottore

Stressed *o* is open in the group *uo*.

buono cuore suoi

O with a grave accent is open. |

parlò sentirò Niccolò

S before the voiceless consonants (*c, f, p, t*) has the voiceless sound (that of *s* in "sister")

bosco spero resta

S before the voiced consonants (*b, d, g, l, m, n, r, v*) has the voiced sound (that of *s* in "rose").

sbaglio sradicare risma

S before a vowel, when initial or preceded by a consonant, has the voiceless sound.

sempre penso corso

S between vowels has the voiceless sound in the common words *casa, cosa, così, naso*, and *Pisa*; in many other words; and in the ending *-oso*.

susina risposi luminoso

S between vowels has the voiced sound in many words.

caso rosa esame

Z has the voiceless sound (that of *ts* in "gets") in most words.

zampa senza azione

Z has the voiced sound (that of *dz* in "adze") in the common words *azzurro, dozzina, mezzo, pranzo*, and *romanzo*; and in some other words.

VOCABULARY

This vocabulary includes all words which appear in exercise sections involving translation, except cardinal and ordinal numerals, for which see Sections 143-45 and 203, and words which do not appear in any exercise other than that of the lesson in which they are specifically studied.

In many cases reference to a section or sections in which a word is specifically studied appears together with or instead of translation. Each irregular verb is followed either by a section number or by the word *List*, which serves as reference to the List of Irregular Verbs.

In the case of regular verbs the first singular present indicative form is given in parenthesis if the stressed vowel in that form is *e* or *o* or is not the next-to-last vowel of the form.

Nouns ending in *o* are masculine and those ending in *a* are feminine, unless indication to the contrary is given; except that surnames are not in themselves either masculine or feminine.

A

a to, at, in, on, by, of; 46, 47, 181, 193	anche also, too, even
abitare (<i>abito</i>) to live	ancora still, yet, again, more
accanto a beside	andare to go; <i>andarsene</i> to go away, go; 113-15, 117, 118
accompagnare to accompany	anno year
addio goodbye	antico ancient, old
adesso now	appena hardly
affare <i>m.</i> matter	architettura architecture
agire to act	arrivare to arrive
aiutare to help	arrivo arrival
albero tree	arte <i>f.</i> art
Alessandro Alexander	artista <i>m.</i> artist
allora then	aspettare (<i>aspetto</i>) to wait for, wait, expect
almeno at least	attore <i>m.</i> actor
alto high	attorno a around
altro other; <i>ier l'</i> — day before yesterday	augurare (<i>auguro</i>) to wish
amico friend	automobile <i>m.</i> automobile
amore <i>m.</i> love	autore <i>m.</i> author
	avanti forward

avere to have; 66, 67, 75, 76,
149

avvocato lawyer

azione *f.* action

B

bacio kiss

badia abbey

bastare to be enough

battere to beat

bello beautiful, fine; 57

benchè although

bene well

Bianchi surname

biblioteca library

biglietto ticket, bill

bisognare (*bisogna*) to be
necessary

Bologna Bologna

bosco wood

bravissimo very good

Bruni surname

brutto ugly

bueno good; 100

C

cadere *List* to fall

cambiare (*cambio*) to change

campo field

cantare to sing

capire to understand

cappello hat

cappellone *m.* big hat

carta paper

casa house, home

castello castle

Castiglione *surname*

catalogo catalogue

cavare to take out

ce 104

cedere (*cedo*) to give up

centinaio hundred

cercare (*cerco*) to seek, search,
look for

certo certain; *adv.* certainly

che *conj.* 59, 111, 191, 197, 211

che *pron.* 119, 120, 125, 126, 164

chi 109, 110, 177

chiacchierare (*chiacchiero*) to
chatter

chiamare to call

chiarissimo very clear

chiaro clear; *adv.* clearly

chiudere *List* to close, shut

ci *adv.* 87, 198, 199

ci *pron.* 86

cielo sky, heaven

città city

colazione *f.* lunch, breakfast

collezione *f.* collection

come as; 217

cominciare (*comincio*) to begin

commedia comedy

composizione *f.* composition

comprare (*compro*) to buy

con with; 46, 47

concedere *List* to concede

concludere to conclude

concorso competition

condurre *List* to conduct, take

consigliare (*consiglio*) to advise

conte *m.* count

contentissimo much pleased

contento content, pleased

conto bill

copia copy
 cosa thing; what; 119
 così so, as
 costare (costo) to cost
 credere (credo) to believe,
 think
 crescere *List* to grow
 croce *f.* cross
 cugino cousin
 cui 132, 133
 cuore *m.* heart
 cupola dome

D

da from, by, for, at *or* to the
 house of; 46, 47, 150, 151
 Dante *m.* Dante
 dare to give; 121
 decidere *List* to decide
 decina about ten
 denaro money
 dente *m.* tooth
 di of, by, than; 39, 40, 59,
 164, 167, 181
 dietro behind, after
 difficile difficult
 dimostrare (dimostro) to prove
 dire to say, tell; voler —, to
 mean; 135
 disgrazia misfortune
 dispiacere *List* to displease
 disponibile available
 dito finger
 divertire (diverto) to enjoy;
 refl. to amuse one's self
 domanda question
 domandare to ask
 domani tomorrow

dopo after
 dormire (dormo) to sleep
 dottore *m.* doctor
 dove where; 177
 dovere *List* to owe; 166

E

e and; 146, 177
 è is
 ecco here is; 156
 effigie *f.* effigy
 egli 124
 ella 124
 eminente eminent
 entrare (entro) to enter, go in
 eppure and yet
 esame *m.* examination
 esistere to exist
 esprimere to express
 essa, esse 124
 essere to be, happen; 90, 91,
 95, 123, 131, 142, 177
 essi, esso 124
 estate *f.* summer
 estero foreign; all' — abroad

F

fabbrica factory
 faccia face
 facile easy
 fama fame
 famiglia family
 famoso famous
 fare to do, make, have, act,
 be, manage, ask, eat, paint;
 — male a, to hurt; — vedere
 to show; *refl.* to become
 go; farsi vedere, to appear.
 127-131

fato fate
 fatto fact
 favore *m.* favor
 fermare (*fermo*) to stop; *rest.*
 to stop
 fico fig
 figlio son
 figliuolo son
 filosofia philosophy
 finalmente finally
 finchè until; 206
 finestra window
 finire to finish
 fino until; — a to
 fiorentino Florentine
 Firenze *f.* Florence
 fondo depth, distance
 formare (*formo*) to form
 forse perhaps
 forte strong; *adv.* loudly
 fortissimo very strong
 fortuna good fortune
 fra between, within
 francese French
 frase *f.* sentence
 fratello brother
 freddamente coldly
 freddo cold
 fresco fresh
 fretta haste
 fuoco fire; — di gioia bonfire
 fuori out, outside

G

galantuomo honest man
 gamba leg
 Genova Genoa

già already
 gioia joy; fuoco di — bonfire
 giornale *m.* newspaper
 giorno day
 giovane young
 giudice *m.* judge
 giugno June
 Giulio Julius
 giungere *List* to arrive; — a
 to reach
 gli *art.* 26; *see also* il
 gli *pron.* 71
 glie 108
 godere (*godo*) to enjoy
 grande great; 101
 gridare to shout
 guanto glove
 guardare to look, look at
 guidare to guide

H

ha has
 hanno have

I

i 26; *see also* il
 idea idea
 ieri yesterday; — l'altro day
 before yesterday
 il 22, 26, 39, 40, 46, 47, 105,
 106, 139, 140, 141, 152, 180
 imparare to learn
 impedire to prevent
 importante important
 importantissimo very impor-
 tant
 in in, on; 46, 47

incontro: *andare* — *a* to go to
meet

indietro back, backward

indurre *List* to induce

inglese English

intelligente intelligent

intenzione *f.* intention

invece instead

inverno winter

io 124

Italia Italy

L

la *art.* 22, 141; *see also* *il*

la *pron.* 72, 74, 134, 157

là there [129]

lasciare (*lascio*) to leave, let;

lavoro work

le *art.* 26; *see also* *il*

le *pron.* 72, 73, 74, 93, 134

leggere *List* to read

leggero light

lei 124

Leone *m.* Leo

lesto quick; *alla lesta* quickly

lettera letter

letterato man of letters

lezione *f.* lesson

li 92, 134

li there

libro book

lingua tongue [about 20 cents

lira *lira*, a coin normally worth

lo art. 22; *see also* *il*

lo pron. 70, 134

Lorenzo Lawrence

loro 94, 105, 106, 124

lui 124

lume *m.* light

lunedì Monday

lungo long; **più a —**, longer

M

ma but

madre *f.* mother

maestro master, conductor

mai never, ever

malato sick

male badly; *m.* harm; *far — a*,
to hurt

mandare to send

mangiare (*mangio*) to eat

maniera manner

mano *f.* hand

mare *m.* sea

Maria Mary

Mario Marius

martedì Tuesday

matita pencil

mattina morning

me 104, 124

Medici surname

medico doctor

meglio better

memoria memory

meno less, least; 144

mentre while

mese *m.* month

metà half

mettere *List* to put; *refl.* to
put on

mezzo half

mezzogiorno noon

mi 63-65

milanese Milanese

minuto minute

mio 105, 106

modo way

moglie *f.* wife

molto much, very much, very

momento moment, minute

mondo world

moneta coin

montagna mountain

monte *m.* mountainmorte *f.* death

movimento motion

musica music

N

napoletano Neapolitan

Napoli *f.* NaplesNatale *m.* Christmasne *adv.* 99, 117ne *pron.* 98

necessario necessary

nemmeno, non ... — not even

nessuno, non ... — no one

Niccolò Nicholas

niente nothing; non fa — ,
it doesn't make any difference

no no, not

nobile noble

noi 124

nome *m.* namenominare (*nomino*) to namenon not; — . . . che only,
not . . . until; 41, 111, 161,
206

nostro 105, 106

notizia news; *pl.* news

noto known

nuovo new

Oo *conj.* or; 177o *interj.* oh; 194

occhio eye

oggi today

ogni every

ombra shade

onore *m.* honoropinione *f.* opinionora *adv.* now; or — , just nowora *n.* hour

orchestra orchestra

ottenere *List* to obtain**P**

pacco package

paesaggio landscape

paese *m.* country

paga pay

pagare to pay

paio pair, couple

palazzo palace

pane *m.* breadpapa *m.* pope

parco park

parecchi several

parere *List* to seem; 159

parlare to speak

parola word

parte *f.* part

partire to leave

passato past

patriarca *m.* patriarchpaura fear; aver — , to be
afraid

peggio worse

pena trouble

pensare (penso) to think
 pensatore *m.* thinker
 pensiero thought
 per for, to, through, by,
 because of; 46, 47, 123
 perchè why, because, in order
 that; 218
 perdere *List* to lose
 perdonare (perdono) to pardon
 permesso permit
 permettere *List* to permit
 però however
 persuadere *List* to persuade
 piacere *List* to please; *m.*
 pleasure, favor
 piazzetta little square
 Pio Pius
 pioggia rain
 pittore *m.* painter
 pittura painting
 più more, most, any more,
 any longer; 58
 piuttosto rather
 poco little
 poderetto little farm
 poesia poetry, poem
 poeta *m.* poet
 poi then, afterward
 ponte *m.* bridge
 popolare popular
 porre *List* to put
 porta door
 portafogli *m.* pocketbook
 portare (porto) to carry, wear
 possibile possible
 potere *List* to be able; 169
 poveretto poor fellow
 pranzo dinner

praticare (pratico) to associate
 prego prayer [with
 prendere *List* to take
 presentare (presento) to pre-
 sent
 presenza presence
 prima before, first; — di,
 before
 probabilmente probably
 professore *m.* professor
 profondo deep
 proibire to forbid
 prontissimo very ready
 proseguire (proseguo) to con-
 tinue
 prossimo next
 provare (provo) to try
 pubblicare (pubblico) to publish
 punto point; non . . . —,
 not at all
 pure yet; — troppo unfortu-
 nately

Q

quadro picture
 qualche some; 62
 qualcuno someone
 quale 138, 139
 quando when
 quanto how much, as much as
 quello that; 57
 quercia oak
 questo this
 qui here

R

ragazzo boy
 ragione *f.* reason; aver — to
 be right

Ravenna Ravenna
 re *m.* king
 regalo present
 regola rule
 restare (*resto*) to stay
 ricco rich
 ricevere (*ricevo*) to receive
 ricoprire *List* to cover again
 riferire to report
 rimanere *List* to remain
 Rinascimento Renaissance
 ringraziare ringrazio to thank
 ripetere *ripeto* to repeat
 risoluzione *f.* decision
 risolvere *List* to decide
 rispondere *List* to answer
 risposta answer
 ritornare (*ritorno*) to return
 ritratto portrait
 ritrovare (*ritrovo*) to discover
 riuscire *List* to succeed
 Roma Rome
 romanzo novel
 rosa rose
 rosso red
 rovina ruin

S

salire *List* to go up
 salotto parlor
 salvare to save
 santo saint; 101, 112
 sapere *List* to know, be able;
 160, 164
 scala stair
 scatola box
 scialle *m.* shawl
 scienza science

scommettere *List* to bet
 scontro collision
 scordarsi di (*scordo*) to forget
 scrivere *List* to write
 scultura sculpture [207
 se *conj.* if, whether; 111, 201,
 se *pron.* 116
 sè 124
 secolo century
 secondo according to
 seguire (*seguo*) to follow
 sembrare (*sembro*) to seem
 sempre always
 senatore *m.* senator
 sentire (*sento*) to feel, hear,
 find out; 128, 129
 senza without; 211
 servire (*servo*) to serve
 settimana week
 sì 78-80, 96, 97, 196
 sì yes
 siciliano Sicilian
 Siena Siena
 signore *m.* gentleman, sir
 sindaco mayor
 sistema *m.* system
 Sisto Sixtus
 società society
 soldato soldier
 soltanto only
 sonare *List* to sound, be heard
 sono are
 soprabito overcoat
 sorellina little sister
 sorridere to smile
 sotto under; — voce in a low
 voice

sottoscrizione *f.* subscription
 specchio mirror
 sperare (*spero*) to hope
 spesa expense
 spesso often
 spiegare (*spiego*) to explain
 stamane this morning
 stare to stand, be, stay; 122,
 123
 stasera this evening
 stato state
 stazione *f.* station
 stesso same, self
 stile *m.* style
 straccio rag
 stranissimo very strange
 strano strange
 studiare (*studio*) to study
 studio study
 su on; 46, 47
 subito at once
 suo 105, 106, 134
 suona *see* sonare
 Svizzera Switzerland

T

tacere *List* to be silent, remain
 silent, stop speaking
 tanto so much, so
 tardi late
 tasca pocket
 te 104, 124
 teatro theater
 temere (*temo*) to fear
 tempo weather
 tenere *List* to hold
 tentare (*tento*) to tempt

testa head
 ti 69
 tirare to draw, take
 toccare (*tocco*) to touch; *tocca*
 a me it is for me, it's my turn
 tagliere *List* to take
 tornare (*torno*) to return
 torto wrong
 tra between
 tradurre *List* to translate
 trarre *List* to draw; *refl.* to
 draw
 treno train
 triste sad
 troppo too much; *pur* — un-
 fortunately
 trovare (*trovo*) to find
 tu 124
 tuo 105, 106
 tutto all, everything; 146

U

udire *List* to hear; 128, 129
 ultimo last, latest
 uno 36, 164
 uomo man

V

valere *List* to be worth
 valore *m.* value
 ve 104
 vedere *List* to see; *far* — , to
 show; *farsi* — , to appear;
 128, 129
 vendere (*vendo*) to sell
 venerdì Friday
 Venezia Venice
 venire *List* to come; 215

ventina about twenty
verità truth
vero true
verso toward
vestire (vesto) to dress
vi *adv.* 89
vi *pron.* 88
viaggio journey
vicino near
villaggio village
vincere *List* to conquer
virtù *f.* virtue

vista sight, view
voce *f.* voice
voi 124
volere *List* to wish, want;
— dire, to mean; 170, 171
volontà wish, desire
volta time
vostro 105, 106

Z

Zanetti *surname*
zio uncle
zoologia zoology

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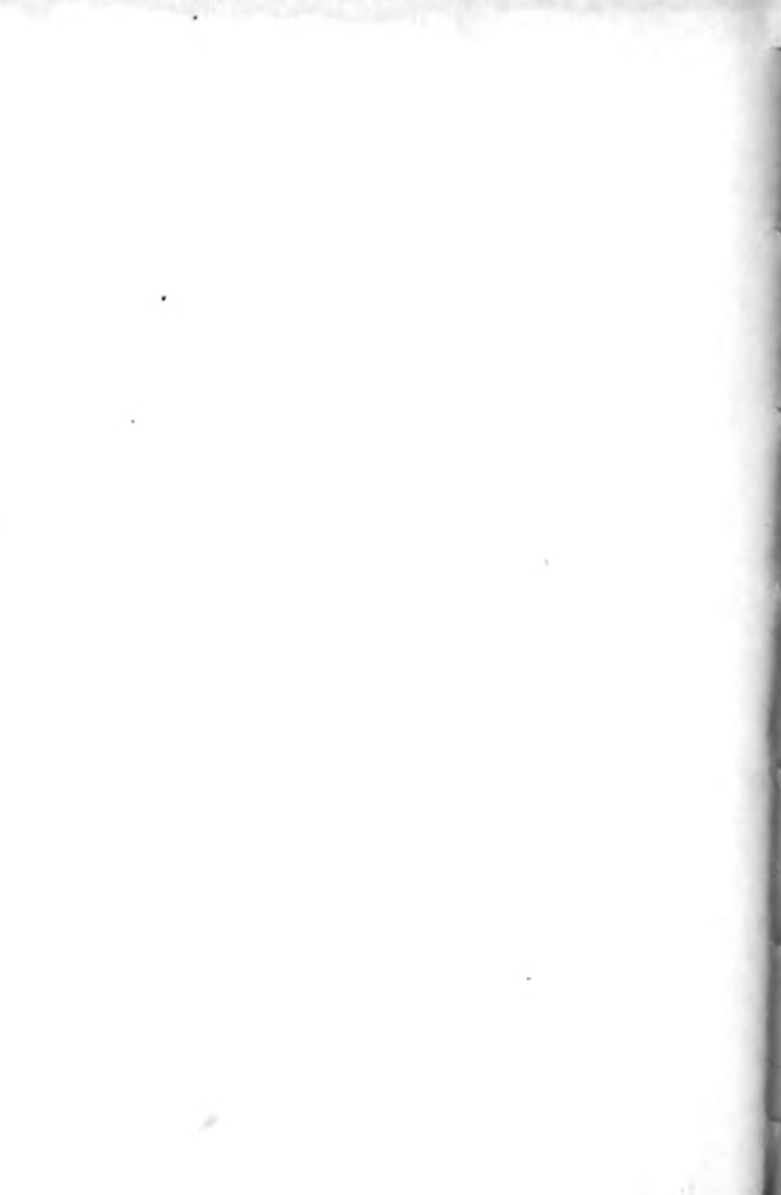
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